

What is
Shorinji
Kempo ?



By Doshin So

SHORINJI kempo is a martial art developed simultaneously with seated Zen meditation for the sake of both self-defense and health by the monks at the temple Shorinji in Hunan Province, China. It was first introduced to this temple by Bodhidharma, a sixth-century Indian monk who traveled to China to spread the Buddhist faith. A profoundly meditative martial regimen, Shorinji kempo was for many ages never taught to any but those who had entered the Buddhist priesthood. Though deeply imbued with the theory of calm in action—seated Zen meditation represents the calm, and kempo the action—Shorinji thought maintains that neither of these aspects of the whole can exist independently. Other martial arts, however, tend to overemphasize one or the other of these elements: in judo, the softer side of kempo is foremost; whereas karate stresses the powerful and violent. Only in Shorinji kempo are both facets given equal importance; therefore, a student having embarked upon a serious study of Shorinji will begin to sense its deep spirituality, will then begin to pursue its philosophy of action, and ultimately will set out on the fascinating path of spiritual training. Furthermore, since all Shorinji training requires the cooperative effort of two people, practicing its techniques encourages mutual respect, understanding, and growth.

The true form of Shorinji kempo is a combination of the mighty spirit of benevolence that can, through human effort and the manifestation of the mystery of the forces of yin and yang, which are the meaning of heaven and earth and the reality of the cosmos, create a heaven on earth and the parallel pursuit of both calm meditation and active physical training. The ultimate aim of the pursuit of kempo is the Dharma spirit, the true object of Shorinji kempo faith. This book, written by the head of the Shorinji, Doshin So, is a classic embodiment of the strictest of training systems with the humanitarian love of the teachings of Kongo Zen. A thorough introduction to this important and ancient martial art, it combines detailed photographic explanations of all basic techniques with some of the profound philosophical truths of Shorinji thought.

At the present time, the 800 Shorinji kempo training halls in Japan have a membership of over 300,000. In addition, it is being taught in colleges and high schools throughout the country. Probably the spiritual aspects of Shorinji kempo, which are both stronger and more appealing than those of other martial arts, have captured the hearts of young Japanese people. Unfortunately, however the international reputation of Shorinji kempo has heretofore rested on its importance in the early development of karate. This book, however, successfully establishes this important martial art on its own rights. It is a vitally important work for all people interested in the truest meanings of Oriental self-defense and philosophy.

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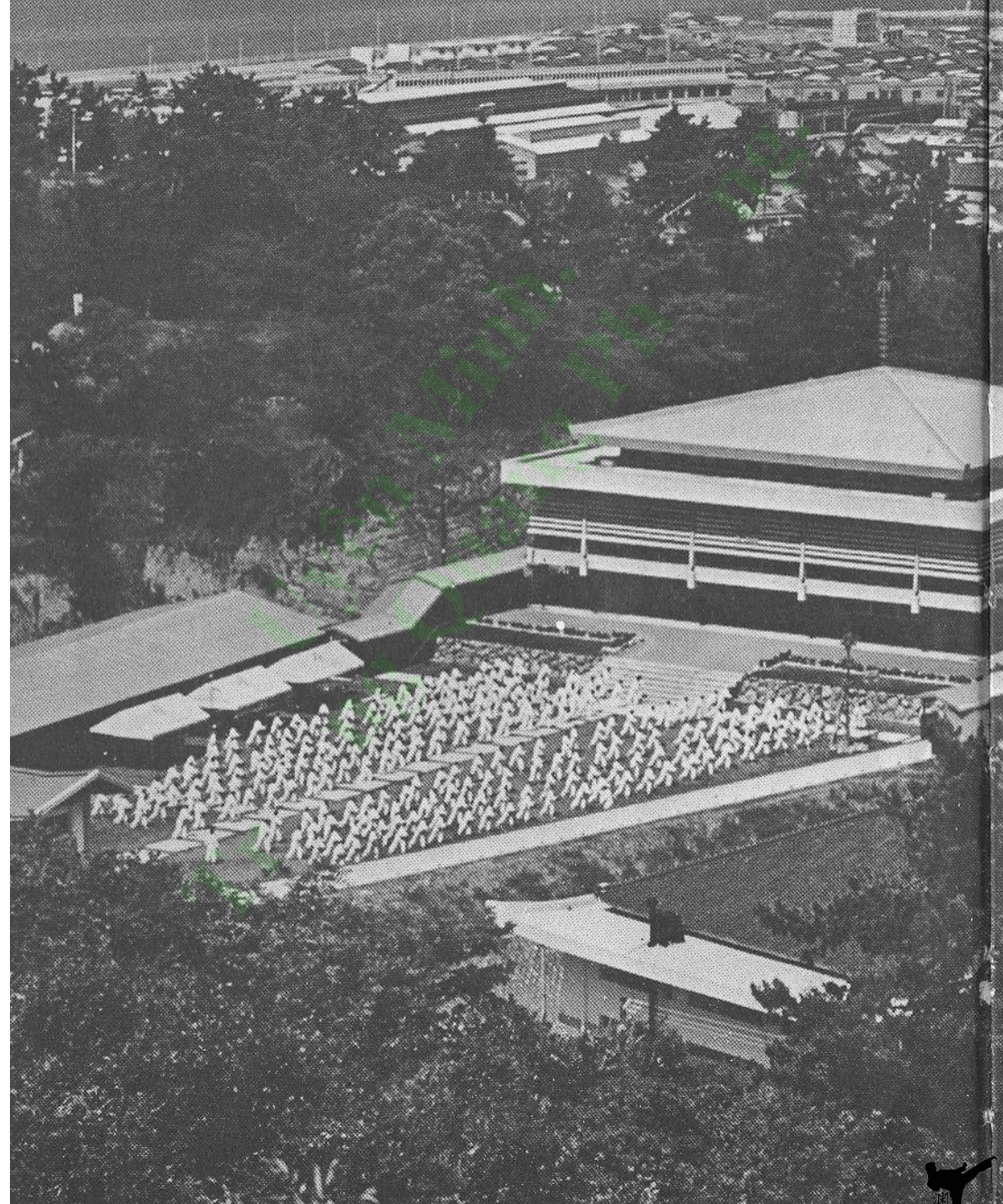
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preface

Although the name Shorinji kempo appears often in texts on karate and judo, until the present, because no one has ever given it a thorough explanation, people have tended to regard it as a legendary martial art. Therefore, I, the only true successor to the Shorinji-tradition, have decided to reveal at least some of its secrets to the reading public.

The Shaolin-ssu (Shorinji in Japanese) temple, located in Honan Prefecture in China, was the site where Bodhidharma, a sixth-century Buddhist patriarch, introduced Shorinji kempo to a group of Buddhist priests who for many ages practiced it in conjunction with Zen meditation as a spiritual discipline and a way to defend themselves and encourage the development of healthy bodies and the three primary virtues, valor, wisdom, and benevolence. It was never taught to any except those who were definitely going to enter the priesthood, and as a result, Shorinji kempo embodies much of the characteristic oriental idea of calm and harmony. The techniques of the martial art were jealously guarded by the priesthood because its devastating power, if used by evil persons, could cause tremendous harm to mankind. In agreement with this general principle, when I first brought Shorinji kempo into Japan, I refused to allow anyone to train who would not enter our group and take a vow to use his knowledge only for good. But, as time passed, I became aware that secrecy might well invite the danger of degeneration or of a transmission of mistaken ideas about Shorinji kempo. Therefore, at the request of the Japan Publications, Inc., I decided to issue this book.

We teach that movement exists in stillness and calm in action. Shorinji kempo represents the world of action, and seated Zen meditation, that of repose. However, neither can exist independent of the other. Shorinji kempo is not suited to the man who is interested in no more than winning or losing in the framework of modern society. Instead, it concentrates on respecting and understanding the training companion so that both parties may develop spiritually and physically. It is therefore totally unlike ordinary sports or martial arts. Furthermore, from the combination of soft fluidity and rigid strength that is the core of Shorinji kempo have sprung both the softness of judo and the hardness of karate. In this book I have explained the form in terms of a passive system and the latter in terms of a positive system, and I am sure that, only after he experiences the truth of the idea that calm exists in action and action in calm, will the reader understand how Shorinji kempo, by developing both, contributes to the total growth of the individual.

The many aspects of spiritual training in Shorinji kempo, which are not found in other martial arts, will win the heart of any young person who enters our course of training and will lead him along the fascinating path of philosophical and psychological development. In addition, Shorinji kempo inspires a harmonious growth of love, wisdom, bravery, and health because



it is a physical manifestation of the theories of Kongo Zen and because the main object of its belief is the Dharma spirit, the ultimate realization of the best of human potentialities. In short, Shorinji kempo teaches that the body and the spirit are indivisibly one and advocates training the two through kempo and seated Zen meditation in order that the individual may first save himself and then be of use to the world. As a philosophy of the power of love based on the teachings of Buddha, further holds that mankind, following the principles of positive and negative—yin and yang—which govern the whole universe, can create a paradise on earth.

I have employed more than 1,000 photographs to explain as clearly as possible the basic techniques of Shorinji kempo; in addition, I have tried to give a fundamental idea of its spirit and psychology. I feel that the appeal of both aspects of Shorinji kempo to the young people of today more than adequately explains the tremendous popularity of our movement. At present there are more than 300,000 members in the 800 training halls throughout Japan; and most universities, high schools, and advanced organization include Shorinji kempo in their physical training programs.

In concluding my introductory remarks I must take this opportunity to express my deep gratitude to the models who posed for the photographs, Hideo Kosuge (fifth dan), Keiichi Shoji (fourth dan), Fumio Kuruba (third dan), and Miss Izumi Saito (first dan); to Mr. and Mrs. Daniel Chen and Miss Hidemi Nose, of the Shorinji kempo department of International Christian University, Tokyo, for their outstanding translation of my Japanese text; to Iwao Yoshizaki of the Japan Publications, Inc., who made two long journeys to our headquarters to map out production and editorial policies, and to Toshihiro Kuwahara, who handled the many difficult and complicated tasks of editing and producing the book. It has been a great pleasure for me to make the acquaintances of all these people.

Finally, it is my heartfelt hope that this book may surpass physical boundaries and obstacles to link the young peoples of all nations through the spirit of human love and respect.

Doshin So



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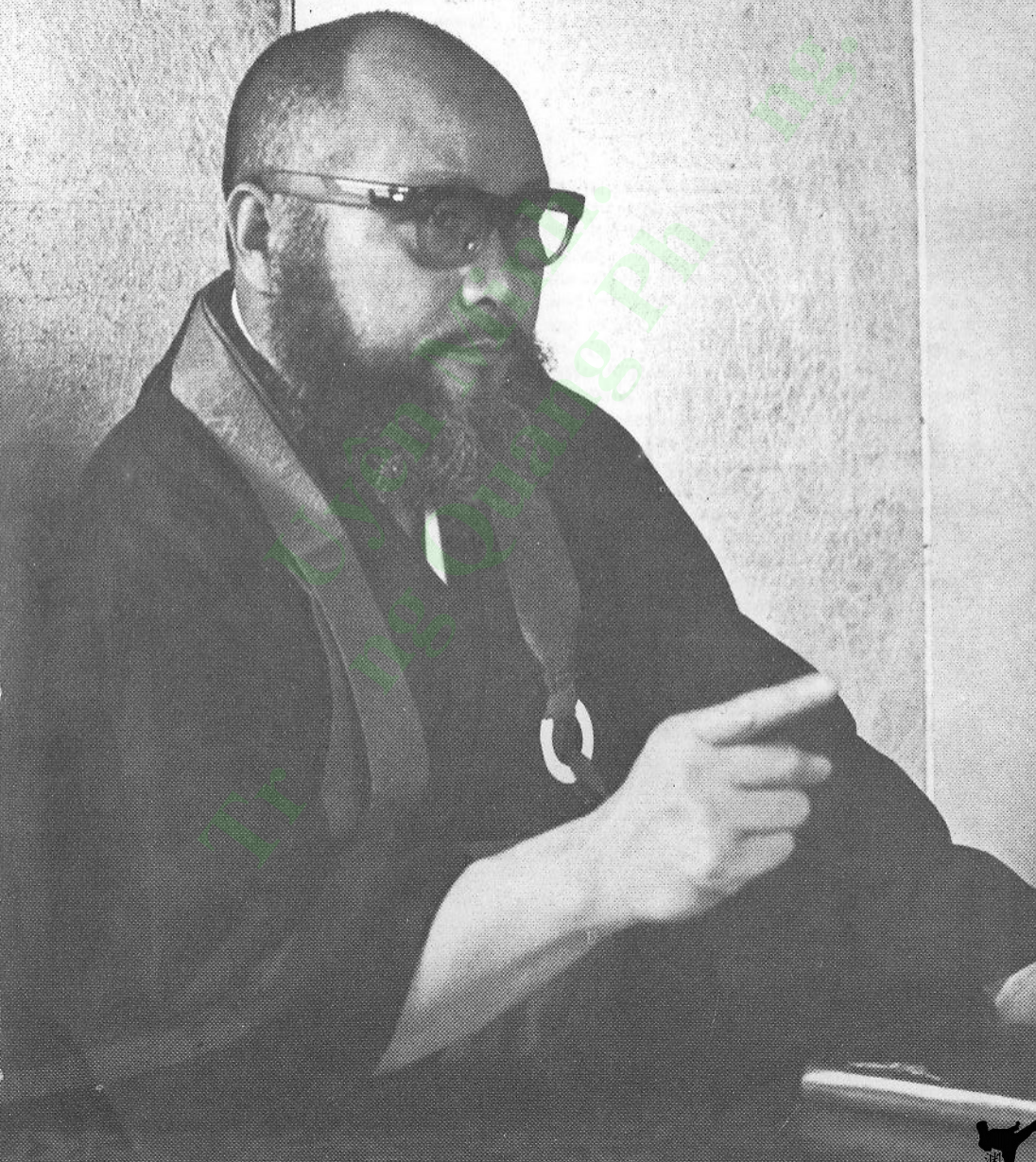
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PART

1

BACKGROUND



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CHAPTER

1 history

The ancient art of Shorinji kempo has become widely known only in recent years, though it traces its origin to the India of almost five thousand years ago. It has had a dynamic history of development. Many of the basic techniques are still observed, but the present form differs from the original Indian one. Through contact with Buddhism, transmission to different cultures, and assimilation of elements from other kinds of weaponless fighting, Shorinji kempo has gradually and continuously developed its present form.

Various stages in the cultural development of Man have necessitated the invention of weaponless combat techniques. All ancient civilizations produced them, some more elaborate and efficient than others. Depending on historical necessity, some atrophied and disappeared while others preserved coherent systems and survived over many centuries. In India, a very early form of kempo, as well as other weaponless self-defence methods, existed nearly five thousand years ago as is evidenced by extant wall painting and other remains of that period. By the time of the founding of Buddhism, Indian kempo had already been organized and formulated into a standardized art. It is said that Buddha, who practiced it, was so impressed with kempo as an effective method of unifying the mind and the body that kempo was incorporated into Buddhism. Its later development, however, was completely independent.

Though Buddhism and military art may

appear incongruous, the original teachings of Buddha emphasized the importance of strength as well as love in the active creation of an ideal world and the protection of the laws of Buddhism. This is supported by the fact that images of certain gods of the Buddhist pantheon—the two Guardian Deities, the Devas, and the Twelve Divine Generals—occur in kempo stances.

Though Buddhism itself was transmitted to China, probably by the Later Han Dynasty (A.D. 25-220), it was many years later that kempo entered China. Though there are many theories as to the exact date of the introduction of Buddhism into China. According to Buddhist tradition, this event occurred in A.D. 64 when the emperor Ming Ti of the Later Han Dynasty sent envoys to India to obtain Buddhist sutras and images. But it is said that the form of Buddhism which entered at that time was quite different from the original austere, anti-social Buddhism of India, which had been transformed by assimilation of various foreign cultural elements. The Buddhism which took root in China emphasized salvation through faith and metaphysical speculation. Greater importance was placed on being admitted to paradise after death than on attaining perfection in this world.

The traditional twenty-eighth patriarch of Buddhism, Daruma (Bodhidharma), disparting at the factionalism and loss of true faith in China attempted to transmit the true teaching of Buddha to China in the early sixth century.



He is said to have walked from India to the court of Liang Wu Ti, king of one of the kingdoms established during the Six Dynasties Period and reputedly a great patron of Buddhism. But since Wu Ti's Buddhism was salvationalist and formalistic, he did not understand Bodhidharma who preached meditation and intuitive insight. But many who were dissatisfied with or had doubts concerning Buddhism of that day gathered around the patriarch. Expelled from the kingdom of Liang, however, Bodhidharma traveled to the kingdom of Wei and ultimately settled at Shorinji (Shaolin-szu), a monastery on Hao-shan mountain near Loyang, in what is now Honan Province. The Buddhism taught at this monastery eventually came to be known as Ch'an, or Zen in its Japanese reading.

From the very beginning, kempo was not considered merely a martial art but was put on the same level with *zazen* (seated meditation) as an ascetic practice and a method of clarifying precepts of the unity of mind and body. It was thought to be useful in counteracting bodily weakening caused by protracted *zazen*. The Buddhism introduced to China by Bodhidharma valued *zazen* and kempo equally. Kempo was not invented by monks as a means of protecting temple property as is often mistakenly held. Later, however, kempo proved more effective than *zazen*, which it superseded to become the main spiritual training. Eventually, the Shorinji became famous, not as the headquarters of the Zen sect, but as a center of weaponless military art. However, during the early stages of its development, the kempo practiced at the Shorinji had no set. It was sometimes referred to as Nalo-jan and at other times as Arohan. In later years, it was called I-jinjin to distinguish it from *zazen*.

Though many doubt the authenticity and accuracy of the Bodhidharma legend there is, some evidence to support many aspects of the story. For example, wall paintings that call still be seen at the Shorinji temple remains portray dark-colored—perhaps Indian—monks among the lighter-skinned Chinese monks practicing or teaching kempo. This seems to substantiate the belief that kempo was originally Indian. In addition, the fact that no other temple in China has a history and tradition of kempo indicates a possible connection with Bodhidharma. Kempo indicates a possible connection with Bodhidharma.

The kempo practiced at Shorinji was origi-

nally kept a close secret and was taught only to those who joined the Buddhist priesthood and entered the Shorinji monastery. The reason for this was that kempo was considered inseparable from Zen. In other words, it was not primarily a military art. Furthermore, since kempo was immensely effective, it was thought to be dangerous in the hands of evil persons or of those lacking knowledge of its true meaning. Later government persecutions and repeated burnings of the temple destroyed the Shorinji and dispersed the monks. During those times all weapons were banned, and the monks trained at the Shorinji felt it their duty to teach kempo to the oppressed masses as protection against both bandits and corrupt government officials. Gradually, therefore, kempo, minus its Zen elements, spread among the people in numerous parts of China. Not called by the name of the Shorinji at that time, kempo eventually took root in many areas and came to be known under various titles.

The techniques were transmitted either in fragments or one by one, but the temple itself seems to have little connection with the after history of kempo. The Shorinji was destroyed by the Emperor Wu Ti, of the Northern Chou (A.D. 574) as a part of his anti-Buddhist policy. It was rebuilt during the Sui Dynasty (589–618), but there is no evidence that kempo was ever practiced in the new and probably very different buildings. The number of monks at the Shorinji increased during the T'ang Dynasty (618–907), and these men of the cloth supposedly were active in putting down several rebellions; but there is no trace of their having resorted to kempo. Apparently, kempo vanished entirely from the site of its introduction into China to survive only among the people.

From the latter part of the Sung (947–1279) until the Ch'ing Dynasty (1662–1912) kempo enjoyed what is sometimes called its golden age. During these centuries it almost became the national combat technique. Chinese records from the Sung period list many kempo experts. So numerous were these people among the anti-dynastic rebels that in the Yüan Dynasty (1279–1368) emperors followed a policy of banning the practice of kempo. For example, in the 1280's, 100,000 kempo men are recorded to have rebelled against the Yüan, a Mongol dynasty, in favor of a restoration of the purely Chinese Sung. In addition, in the 1620's a popular uprising in Szechwan Province toward the end of the Ming Dynasty was lead

by kempo warriors. Kempo continued to be the nucleus of popular resistance until the Ch'ing, or Manchu Dynasty, which ended in the early twentieth century. This last imperial dynasty, like many of its predecessors, issued edicts against kempo, but despite failures and government suppression, this martial art never lost its vital strength.

Though because of the strict Ch'ing edict of 1730, kempo seemed to vanish, or at any rate to remain only in calisthenic form, various secret societies continued practicing. The imperial Chinese government never recognized political parties or legitimate agencies of popular protest, and the secret societies had long served an important self-defense and mutual-aid purpose on the political scene, especially during times of oppression. Many of them were united in and based upon some religious sect, but even more used kempo as a rallying point. The societies almost always grew more active in the latter days of dynastic decline.

The Boxer Rebellion of 1900 was the result of the activities of a number of secret societies—including the Great Sword Society and the Red Spear Society—who merged to form the Firsts of the Righteous Harmony, or the so-called Boxers. Although the Boxers originally directed their hatred against the Ch'ing, in the late nineteenth century, as popular sentiment turned on the greedy foreign powers then preying on a weakened China, they shifted their rage to the colonials and became more or less pro-Ch'ing. The Empress Dowager and her advisors first supported the Boxers in their agitation; but later, when defeat became imminent, she and the government turned against them. Without imperial support the Boxer Rebellion failed, and with its defeat came the utter elimination of kempo from the Chinese mainland. The Ch'ing government took effective steps to abolish the practice of the martial art in 1900. They closed down all training halls, executed leaders, and mercilessly eradicated kempo from China. Nor has kempo revived under the Communists, for at the All-China Martial Arts Tournament, held in Peking, in 1956, under the auspices of the People's Republic of China, the only evidence of kempo's having been part of the Chinese martial code was some exercises.

The form of Chinese kempo thought to have been introduced into Japan during the Kamakura period (1192–1333) was in fact not a

martial art but a set of calisthenics. Although later, after every rebellion or dynastic change in China, monks, patriots, and rebels seeking refuge in Japan brought with them various kinds of kempo which took root and grew into the Japanese martial arts as they exist today, kempo in its purest form was never among them. In the light of the close connection in earlier times between kempo and Zen, it seems strange that the self-defense art was not introduced to Japan with the religious philosophy. This did not happen because, after Chinese Zen split into northern and southern schools, doctrinal differences arose. The schism took place during the time of the fifth successor of Bodhidharma, Konin; and following it the southern school, the line that later entered Japan, taught that all men are born with a Buddha nature and can therefore reach enlightenment intuitively without the benefit of a gradual process of ascetic training. For this reason, the southern school did not recognize kempo as a necessary technique to the attainment of a higher level of insight.

Modern Shorinji kempo is the work of Doshin So, who, before the Second World War, traveled in China and studied the scattered remnants of Chinese kempo. In Peking, Doshin So studied under Wen-Laoshi, the head of the North Shorinji Ihermen-thuen (a school whose techniques center on embu). The institution preserved kempo in a form closest to the orthodox North Shorinji line. At a ceremony held at the Shorinji, Doshin So became Wen-Laoshi's official direct successor.

By bringing about Doshin So's repatriation, the defeat of Japan in the Second World War indirectly became the cause of the transmission of true kempo to Japan. Though he terms it Shorinji kempo, Doshin So's martial art is not degenerate forms of Chinese kempo but a fusion and rearrangement of all the kempo he observed during his travels China. It is kempo reexamined and systematized from a new angle. But it has also been amplified by the addition of a religious philosophy.

Doshin So established Shorinji kempo headquarters at Tadotsu, in Kagawa Prefecture, on the Island of Shikoku. Since, in contrast to other martial arts, Shorinji kempo is a religion, it has been so registered. Its reputation has steadily grown since its foundation in Japan, in 1948, and in 1969, its membership, by then spread to all parts of Japan, numbered an astounding 300,000.



CHAPTER

2 philosophy

At this moment, when the Western world is beginning to realize that technological and scientific advancement, self-assertiveness, exploitation, and competition do not necessarily bring happiness and the Eastern world to see that passive acceptance, suppression, and negation of the individual and turning inward do not contribute sufficiently toward the attainment of peace of mind, the way of life of Shorinji kempo is of particular significance. Shorinji kempo offers a new hope for true peace, progress, and prosperity and for the fulfillment and happiness of every individual on earth.

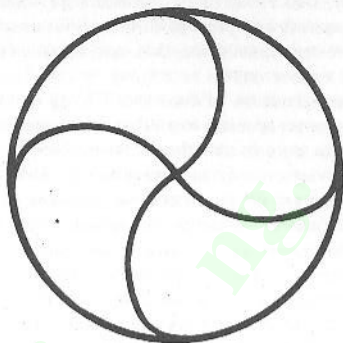
In the following pages, we will try to set forth as simply as possible the philosophical basis of Shorinji kempo, the thought and practice which fashion its way of life, and the Shorinji kempo vision of what life can hold for man. The six headings under which this content has been classified are the Philosophy of Kongo-zen, What is Shorinji kempo?, the Teachings of Shorinji kempo, the Martial Art of Shorinji kempo, Other Complementing Practices, and finally Shorinji kempo and the Future.

It is the earnest hope of the author that the reader will take the time to read this chapter and discover that Shorinji kempo is not merely another form of empty-handed combat but a whole way of life whose objective lies in the creation of a better and happier world.

THE PHILOSOPHY OF KONGO-ZEN

Kongo-zen is derived from the words: *kongo*, meaning diamond and Zen—the school of Bodhidharma, whose teaching are essentially based on the belief that the kingdom of heaven lies in the heart of Man. As these two root words indicate, Kongo-zen is a new philosophy that turns inward as well as radiates outward, that combines gentleness with hardness and compassion with strength.

The symbol of a circle encompassing two flowing lines is the visual representation of the philosophy of Kongo-zen. It appears on the wall of every Shorinji kempo training hall and



on the white uniforms worn during practice as a reminder that the teachings and practice of Shorinji kempo are founded on this philosophy. Let us, therefore, at the outset of this section examine some of its essential precepts as represented by this symbol for they are inseparably linked with the real meaning of Shorinji kempo.

First of all, Kongo-zen propounds that the ultimate reality, as symbolized by the eternally continuous circle to which Man and all other creatures and systems belong, is beyond Man's knowledge and, therefore, incapable of being reduced to human categories of thought or of being contained in any kind of image. Although it is in Man's tradition to impute human purposes and wishes to reality, one must remember that ultimate truth is not what we make it but remains in the realm of that which is. Although increasing knowledge has enabled Man to decipher some of the secrets of the universe, just as the pattern of a rug cannot be distinguished from a handful of threads, so too, the ultimate reality of all existence is outside the realm of Man's knowledge. Perhaps it is the life-force, the pervading spirit, the unity of the universe; but it still remains beyond human comprehension and expression, unable to be described or conditioned in any way.

The implications that may be derived from such a concept of reality are especially significant to human life. As Kongo-zen does not recognize a reality which is an invention of

Man's imagination or a projection of his needs and fears, there is also no supreme power which exacts obedience, promises salvation and a heaven after death, or threatens with the punishment of hell. There is no god who talks to Man through rules created by men in his name or by way of messages conveyed to a chosen few or by tables of law invested with supernatural authority. Neither is there anyone to dictate what is right or wrong or provide the answers to life's meaning and purpose. The only power Man can turn to for guidance in life is knowledge, knowledge of the world and mankind as they really are. Thus learning to respect the reality of the real, which is distinct from any individual or group, is essential; and by doubting, questioning, and humbly striving for unbiased knowledge Man will come closer to truth from which he can derive new moral criteria. Belief in an absolute, such as god, relieves Man of bearing the anxiety of a continuing moral self-responsibility, since it provides the solutions to life's problems and sufferings as well as the answers to the wither from and wither to of life and the values with which to steer life's course. It is, however, far from the real answer to Man's security, fulfillment, and happiness on earth. Man has too long naively trusted providence to sort out his problems, passively accepting sufferings in life as the will of god. Instead of taking the initiative of alleviating his situation, he accepts afflictions and bears them in the belief that they will be compensated for and justified in an after-life. God has also been used as a scapegoat with which Man has evaded the responsibility of his individuality and allowed injustices and inhuman conditions to prevail unremedied.

Kongo-zen, which focuses its attention on Man as an expression of and participant in the infinite circle of reality and as endowed with a share of its vast potentiality, asserts that it is by expressing this inherent potentiality for wisdom, strength, courage, and love that life can best be lived. It is Man himself drawing from his inner sources who must discover new morals rooted in the nature of things, actively strive to create a meaningful life, and bear the responsibility of establishing a heaven on earth where men can live in harmony and happiness.

Another important aspect of Kongo-zen philosophy is represented by the flowing lines contained in the circle. They signify the inter-

action of heaven and earth, of the positive, male principle—reason and strength—and the negative, female principle—compassion and love. All these symbolize the actuality of our universe: that all reality as we know it is dynamically governed by the continuous flux and motion of separate and unique, yet interdependent systems coexisting in unity through interaction. Thus, there is no thing, fact, being, or event which can stand by itself. What appears to be a polar relation is actually a relation of interdependent elements. For duality arises in Man's efforts to delineate, classify, and compartmentalize everything and is not in the nature of things. This truth is beginning to be realized as recent integrative movement in all the sciences clearly point to unnatural dichotomies between, for instance, the mind and the body or Man and nature. It is even more apparent in our personal encounters and actual experiences in life. The fact that all things are interrelated and interacting to the furthest reach of space and time cannot be denied. This is, however, easily overlooked, as is sometimes evidenced by the values men chooses to direct their lives and the objectives toward which they elect to proceed.

The implications and application of this truth are of great relevance to a Man's way of life. Since all things are interrelated and interacting, it can be said that the golden mean, the middle path of harmony, is most expressive of the real nature of things. In considering some of the assumptions and concepts about the world and Man that exert direct influence on life, we will discuss three conflicts—mind versus matter, selfishness versus selflessness, life versus death—as seen from the middle path of harmony.

Concerning the first issue, mind versus matter, we find that there are those, like the hedonist, who negate mind in favor of matter and others, like the ascetic, who denounce matter and uphold mind. But as modern pathological and psychical studies have increasingly verified, there are some aspects characterizing Man that can be classified as physical—that is located in space and time—whereas others involve consciousness and are, therefore, mental. Both matter and mind are inseparably united and, in spite of their difference in type, enter into sequences in which either can generate the other, as is readily seen from such familiar facts as tranquilizing drugs, which modify mental



states, or excessive worry and tension, which produce lack of appetite, insomnia, or ulcers.

The way of life most expressive of the real nature of Man would necessarily have to embrace both mental and physical needs, the intellectual as well as the emotional facets of being. In the light of this truth, it is most important for each individual to reevaluate his way of life particularly with regard to whether both his mental and physical potentialities are harmoniously cultivated and given equal expression. Of equal importance is the individual's assessment of his natural and social environment with respect to its conduciveness to both spiritual and material needs.

Regarding the issue of selfishness versus selflessness, ego assertion versus ego-less existence, individualism versus conformity, substantial evidence points to the importance of both preserving and developing one's unique identity as well as nurturing the vital bond which exists among individuals. Men are not self-existent but mutually depend upon one another not only for survival and insurance of other basic needs, but also for the development and betterment of life. This fact of functional togetherness is clearly evidenced by the existence of the family as a universal institution, a truly genuine organic unit in which individuals, because of biological needs, must depend on a symbiotic relation in order to survive and lead a meaningful existence. It is also witnessed in the tendency to conglomerate in ever larger and larger aggregates. This interdependent nature asks that certain restraints be placed on individual freedom, whereas certain attitudes and habits such as honesty, tolerance, impartiality, and unselfishness are cultivated to insure good human relations. This is vital, for free indulgence of one's ego would only lead to endless friction and chaos, the consequences of which would be disastrous.

Although Man's very nature calls for close association with other men, this by no means implies that the individual should forfeit his identity or always conform with the group. Multiplicities and divergencies have proven themselves to be valuable as they present new and stimulating potentialities and alternatives and require critical examination of their worth and truth. The individuality of the individual must thus be preserved; self-reliant, secure, critical, responsible individuals must be fostered. Each individual must be allowed to be himself

as the universe is an interaction of unique elements.

The issue of life and death warrants new examination in the light of Man's increasing awareness of the world and of himself. As nothing in the universe remains static or changeless but is a dynamic interaction of interdependent systems, it would seem in order for all existence to fall into the middle category of becoming instead of there being a clear-cut distinction between living and dying. There are not merely two states that Man experiences—living and dying—but numerous states, even during life. For just as a wheel in motion rolls only at one point of the tire, so Man is an embodiment of a continuity of changes. This fact is evident when one compares the different stages of life infancy, childhood, youth, adulthood and age. It is not difficult to realize that they are in no way identical. Although by pragmatic convention, an individual bears the same name throughout life, this by no means is representative of inner reality. For the substance of Man's body and mind undergoes rapid changes from moment to moment. What can be grasped is the now, this very moment. Each moment is its own lifetime, unique from all other moments. But as we have seen, all things are interrelated and interacting, the moment of the present must necessarily be linked with the moments of the past and the future. Just as a pebble thrown into water transmits an infinite number of ripples, the present moment is a reflection of the past as well as a mirror of the future.

This outlook on all existence as a state of becoming thus emphasizes the preciousness of living each moment with all one's heart and mind but does not neglect accompanying responsibility since each moment is causally related with other moments of time; that is, with other states of becoming. The expression of the middle path between life and death can be of great significance in making life meaningful. Since life significance must be created by the individual himself, a necessary condition is the earnest endeavor to live and to make each moment worthwhile.

WHAT IS SHORINJI KEMPO?

In the preceding section, we presented a summary of the philosophy of Kongo-zen and expanded briefly on its implications. We will





Statues of these guardian deities, the Nio, appear in the gates of most Buddhist temples. Their presence at the Shorinji headquarters is indicative of the deep connection between Shorinji kempo and Buddhism.

now turn our attention to Shorinji kempo, which is the expression of Kongo-zen. For Shorinji kempo is a way of life based on the realization of the interrelation and interaction of all things and knowledge and Man's potentialities as the only tools with which he can successfully traverse life. Its ultimate objective is to alleviate suffering and secure happiness on earth, not the cultivation of strength and power to be exhibited in competitions or to be used to initiate violence of any sort. In line with the precepts of Kongo-zen, Shorinji kempo incorporates the two traditional polar methods for attaining the fruit of life as a means of securing happiness and fulfillment.

In the East, owing to the impact of Buddhism, the cure for misery and the establishment of the kingdom of heaven has been to turn to the inner self, the reason being that life is regarded as a scene of misery consisting of hardships

where even pleasure is form of pain since the removal of the object of pleasure causes sorrow. The highest good, or salvation, attainable is considered to be the extinction of human passion, lust, hate, attachment, will to live, etc. This state of mind is the source of all the evils of human life.

In the West, however, attention has always been centered on the complex and changing world. There is great faith that happiness can be found by rearranging and reordering its make-up, by manipulating nature and bettering the social situation.

Shorinji kempo however asserts that neither of these approaches is sufficient in itself as both the material and spiritual aspects of man must be considered. Thus, it enunciates the need to better the external social order and to gratify the physical needs of Man as well as the importance of cultivating internal mental and

moral discipline.

More specifically, in respect to the external order, Shorinji kempo emphasizes the cultivation of the uniqueness of each individual together with harmonious human relations based on mutual trust, respect, understanding, and the all-embracing bond of humanity. The improvement of society and the betterment of mankind involve the interaction of individuals who have a marked degree of individuality but who are able to work harmoniously with others; the amelioration of existing conditions, not to mention Man's very survival, involves cooperative planning and action and effective expression of individuality that dynamically, yet harmoniously interact.

As for internal discipline, Shorinji kempo emphasizes the cultivation of a balanced body and mind in which love, wisdom, courage, and health abide. By love is meant the reverence for life and humanity, concern, empathy, integrity, and unselfishness; wisdom is humility and respect for knowledge, self-awareness and understanding, responsible action guided by morals expressive of true knowledge; courage is initiative, invincible spirit, and confidence; and health is a vigorous and energetic body. The cultivation of these in the individual is considered essential for they are Man's necessary adaptations to his humanity and the basic ingredients for the development of other facets of potentiality. Without love, Man would be unable to have meaningful and harmonious relations with others or participate in group projects; without wisdom he would not be able to direct his knowledge toward worthwhile ends; without courage he could not transfer thought into action or positively tackle human problems without being overwhelmed by them; finally without health and strength, none of his potentialities could be developed or expressed.

Shorinji kempo thus asserts that the enrichment of both Man's material and spiritual needs and the enrichment and cultivation of both external and internal factors is the answer to the fulfillment and happiness of every individual. And this realization primarily depends on the effort of each individual towards enhancing his individuality, developing good human relations, and cultivating various essential habits.

Aimed at cultivating the essential mental attitudes and values relevant to such a way of life, Shorinji kempo has a body of teachings which will be discussed in the following section.

But in line with its principle of the inseparable union of mind and matter, of the theoretical and the empirical, these teachings are embodied in practice in the form of a martial art to insure their expression in action. Similar to the art of driving a car, the mastery of which depends not only on knowing about the mechanism of the car, proper driving techniques, and the rules of the road but on actually sitting behind the wheel and experiencing what driving is like for oneself, the way of life of Shorinji kempo must be gradually attained both mentally through its teachings and empirically in its martial art.

TEACHING OF SHORINJI KEMPO

This section will be devoted to the essential teachings of Shorinji kempo, which have been classified under the following headings: the Answer Lies in Man, the Unity of Ken and Zen, the Unity of Strength and Love, and Live Half for Oneself, Half for Others. As will be discussed, they express the middle path of harmony based on the philosophy of Kongo-zen.

The Answer Lies in Man: There are three known variables, the individual, nature, and society, that determine the conditions of Man's survival as well as his fulfillment and happiness. But because it takes individuals to exploit nature and individuals to make societies, Shorinji kempo asserts that the individual is both directly and indirectly responsible for his own welfare and happiness. The age old maxims: "If at first you don't succeed, try, try again", or "where there's a will, there's a way", or "heaven helps those who help themselves" are all expressive of Shorinji kempo's outlook on individual effort as a catalyst in transforming the world.

Shorinji kempo teaches that Man is a product of a long evolutionary process and his unique body and mind interact to endow him with vast potentiality, to which every individual must turn and cultivate for the answers in life. Man must bear the burden of his individuality. In times of difficulty, when trouble sets in and situations turn for the worse at home or school or with one's work, how easy it is to transfer this blame to other, to parents, teachers, society, or God, instead of facing the problem as one's very own and overcoming it. On the other hand, when things are going well, or when one has accomplished something praiseworthy, it is



instinctive to want recognition and praise. Shorinji kempo, however, asserts that each individual is his own witness, his own responsibility in both good times and bad. The individual must first answer to himself. Then and only then will the problems facing him be solved and the conditions necessary for a heaven on earth be established. It is by developing one's individuality first that group activity can be meaningful and fruitful.

The Unity of Ken and Zen: Based on the unity of matter and spirit, Shorinji kempo teaches the unity of ken and zen. Ken signifies the body or action, and zen is the mind or composure. These two are inseparably united in Man and enter into sequences in which either can affect the other. Unaware of this true nature, some people punish their bodies in various ways: enduring long zazen sessions until their legs are numb, fasting until the body is weak in order to attain some form of enlightenment. There are also various schools of martial arts which claim a spiritual objective and yet in reality only emphasize winning through the mastery of techniques and the cultivation of strength. Shorinji kempo, however, asserts that the training of the spirit disregarding the body or the training of only the body cannot lead to the formation of a complete man. The realization of human potentialities and the only way leading to fulfillment and happiness necessarily involve the cultivation of both the mind and body, of action and thought. Neither can be treated as a separate entity but the repercussions of one on the other must be carefully considered and incorporated into the methodology of creating a harmonious and well-balanced Man.

The Unity of Strength and Love: The law of nature—survival of the fittest—is applicable to all living creatures. Although strength is the decisive factor in the animal world, among men the fittest are those who excel both physically and mentally. The mental capacity in Man accounts for the fact that he is at the top of the evolutionary pyramid. It would be ideal indeed if men did not resort to strength to settle conflicts among themselves as other creatures do, but history clearly reveals Man's proclivity to physical violence as opposed to the contest of reason as a final means of settling disputes. The obvious cause of this is simple: the person who depends on force is actually stronger than the one relying on

theory for the former can totally destroy the latter, whereas the latter is physically helpless unless he too resorts to force. Merely being right is not enough. Justice, unfortunately, must be enforced by strength. The laws and social codes of any society are significant only to the degree to which they are physically enforced. Shorinji kempo thus emphasizes the importance of strength, not for killing and destruction, but for preservation of life. Strength is to be used only as a final measure and only for preserving and defending oneself when one is threatened. It is to be used to prevent violent attack. With righteousness, enforced by strength, and forgiveness backed up by the power to punish, one can stop an aggressor while protecting one's own life. This is love in action as opposed to passive submission, which benefits neither party.

Living Half for Oneself and Half for Others:

As interdependence is both necessary and beneficial, its operation must be ensured first by internally curbing desires of the ego while cultivating empathy, which is the extension of one's identity to embrace others. If the individual were to give unrestricted expression to all his desires and if his potentialities were improperly channeled, life would be intolerable for all, and mankind would regress into chaos and destruction. True freedom does not mean gratifying every desire of the ego; it must be accompanied by discipline and moral responsibility.

Another essential factor upon which meaningful and harmonious relationships among individuals rest is the relaxation of the law of survival of the fittest. Competition over limited resources naturally tends to make individuals more and more atomized, self-centered, and selfish; every association is weighed on a cost-benefit scale. What appears to be cooperation, help, and understanding is personal gain disguised. It is imperative for Man to direct his ingenuity towards securing basic external needs for people everywhere. Science and technology must work toward the realization of Man's true needs. And assurance of the basic material needs in life is a prerequisite for harmonious relationships among individuals.

Shorinji kempo teaches that Man must learn to think of the other's person's welfare while promoting his own interests. In asserting his individuality, he must not deprive others of freedom and happiness; on the contrary in





Using the characteristic Shorinji kempo throwing techniques, one can throw an opponent without parrying his legs or hips.

protecting oneself in almost any situation. Furthermore, since the effectiveness of the techniques of kempo is not determined by strength or size but rather by knowledge and application of rational, scientific, and medical principles, using these techniques persons of either sex and of any age, size, or strength can effectively protect themselves.

Let us take as an example the principle of the hooked arm. It is difficult to lift a heavy object with arms outstretched from a distance but much easier if the arms are brought close to the body. Similarly the hooked arm enables one to magnify one's strength without extra effort. There is also the principle of the lever

which employs the fulcrum and force that, when applied to certain points on a bar, lift and sustain great weight almost effortlessly. Another principle employed has the same effectiveness as the wheel, which can move objects easily, or the pulley, which can lift something many times its own weight. Another is similar to the principle employed in shooting an arrow or cutting something with a knife. If the knife is placed on the object from the start, the actual cutting act requires extra strength. But, if the arm is used as a spring, strength can be magnified without extra force.

The most important of the rational principles used in kempo, however, is the application of



Shorinji kempo techniques, founded on speedy, rational movement, work wonders even against two or more opponents.

knowledge derived from ancient Eastern medicine on the vital points of the human body. By applying pressure to certain "switches" located in the muscles, bones, or nerves, any person can effectively subdue an opponents of greater size and strength. By applying pressure to one of 142 designated "switches" used in kempo, one can easily cause the opponent to faint or paralyze him with pain.

Unfortunately there are those who, by sheer force of strength and not by right, get their own way in life, causing inconvenience, unhappiness, and even injury to others. Shorinji kempo, which teaches that there is no meaning in "turning the other cheek" to those whose ways of life are set in strength and violence and, in fact, regard this passive attitude as a factor encouraging lawlessness and injustice, advocates the need for the individual to be

properly equipped with the know-how for protecting himself. And its rational methods and principles make kempo an ideal means of self-protection.

But unless strength goes hand in hand with love it is meaningless. Thus the majority of kempo techniques are directed toward suppressing and subduing the assailant by rendering him immobile with pain or causing him to faint, thus effecting no serious injury. This is only possible because, as we have mentioned, kempo is based on the knowledge of the vital points of the body and not on sheer strength.

Furthermore, although kempo is equipped with techniques for offence as well as defense, they are all based on the principle of defense: thrusts and kicks are always preceded by blocks. Inherent in the structure of kempo is the concept that at no time should kempo

techniques be used to initiate attacks.

But this defensive posture of kempo in no way lessens its effectiveness. By waiting for the opponent to initiate the attack, one can prepare oneself mentally and physically, observe the opponent, detect his weaknesses, and judge which technique should be used. Maximum effectiveness is achieved when one adheres to kempo's basic principle of defense first, offense second. The technical aspect of kempo embodies the inseparability of strength, justice, and love, and its objective lies not in winning or exhibiting one's strength and power, but in defending life, justice, and law and in the harmonious interaction of men.

The teachings of Shorinji kempo do not involve external instruments for self-protection but rely only on man's nature-given potentialities and the concerted effort and concentration of mind and body. In developing and mastering the techniques of kempo, the individual must be his own master. This is in line with the teachings of Shorinji kempo which emphasize the need for the individual to develop his autonomy and nurture habits such as self-reliance and confidence; and further it expresses the concept that Man's potentialities can originate only from combined effort and harmony of mind and body.

The Sequence of Practice: In order to master kempo or attain its ranks of achievement, one must train in an orderly manner from the most fundamental steps through increasingly higher levels of mental and physical development. It is impossible to skip stages. Beginning with the basics one must follow the leadership of a teacher who has met both technical and theoretical requirements, the latter being the knowledge of Kongo-zen and its expression in the teachings of Shorinji kempo, as prescribed by the headquarters of Shorinji kempo in Shikoku, Japan.

It is interesting to note that the Japanese word to learn, *manabu*, originally came from the word *manebu* which means to copy. Thus at first by imitating the teacher, one must master the basic thrusts, blocks, and kicks for these are the foundation of further development. It is also important to learn the scientific and medical principles upon which these techniques rest. Only after mastering the fundamentals is one allowed to combine the various techniques into an art. Upon mastering all the preceding, one may re-adapt them and

create one's individual approach, but this is only possible after a long process of repetition and perseverance.

Mastery of kempo is similar to the process of developing any potentiality. The sequence of practice and ranking system of kempo teaches that the realization of Man's potentialities is not achieved overnight, nor is mastery an inborn talent: it is instead an accumulative process depending on great effort, discipline, patience, endurance, and unbending will. **The Method of Practice:** One of the most important features of kempo is its practice method. The mastery of kempo requires mutual practice and cooperative effort by two persons, one playing the role of defense, the other of offense mutually experimenting and exchanging roles. The reason for this, as we have discussed, is that the majority of kempo techniques are based on knowledge of the vital points of the body; therefore, mutual practice and mutual experimentation are essential. One must know the correct location of the vulnerable points, the angles at which they should be approached, and the correct application of pressure—all of which knowledge can only be acquired by experimenting with a partner. Both must take turns, one executing the technique while the other plays the role of guinea pig. In addition mutual practice is superior to single as it requires and therefore develops quick reflexes and an accurate judgment of distance. It also encourages the use of strategy and the application of various techniques, which become essential when an actual self-defense situation arises.

Aside from technical aspects, which further reveal kempo as an ideal means of self-defense, is the more important fact that as it takes two to perfect kempo both must improve together; there can be no winner or loser. Man fits into the network of other lives and must thus pursue interests that not only benefit him as an individual but which elevate the lives of others, for this ultimately will work to his own welfare and happiness. Since good human relations, communication, and cooperative effort are all necessary in mastering kempo, the method of practice is expressive of Man's interdependence and his need for harmonious interaction.

In mutual experimentation, each partner must learn to identify with the other and to feel how much pain is being inflicted; otherwise, he might cause extreme pain, fainting,

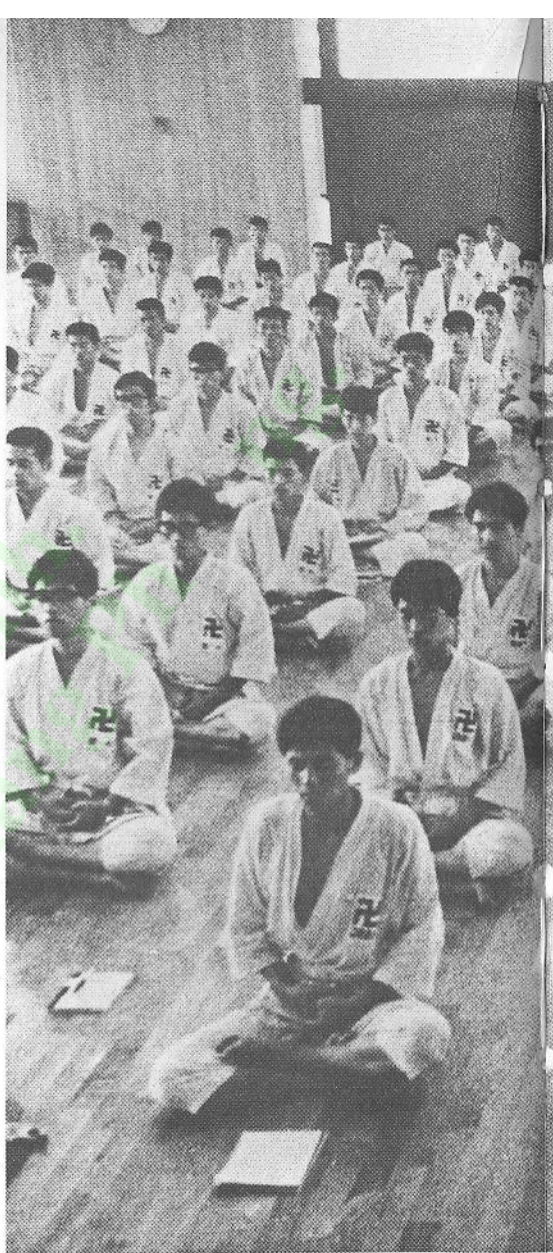


dislocation, and other injuries to his partner. In this manner, essential attitudes and habits for harmonious interaction of individuals such as empathy, mutual trust, and "do unto others as you would have them do unto you" are cultivated.

Another important factor in kempo practice is the role of the teacher and his relations with the student. The teacher does not stand aloof and direct, but personally works with each individual. In the practice of kempo, each individual is treated as a person, not as a number or letter as is the case with mass education. In an atmosphere of personalized contacts, good companionship, good will, and mutual respect, kempo is learned and mastered. This aspect of kempo practice emphasizes personalized relations and expresses the importance of Shorinji kempo teaching on the dynamic encounter between unique elements from which is born a dynamic harmony, inspiring meaningful and fruitful relationships that contribute to Man's fulfillment and happiness.

Kempo Manners: The practice of kempo begins and ends with a salutation consisting of placing the palms together with fingers slightly apart held at eye level, while keeping the body erect. Though connoting recognition and respect, the kempo salutation is in no way self-deprecative—as the bow is—and is truly expressive of the brotherhood and equality of men. It signifies that above Man, there is no Man. Each individual is his own master and his own witness; the life he leads is his own responsibility. It is by bearing the burden and responsibility of his individuality that Man's fulfillment and happiness can be attained. As is inherent in all salutations, it also signifies dependence on other individuals in society. The teaching of Shorinji kempo that individuals cannot exist or be meaningful apart from other individuals seems undeniable as is readily apparent from the fact that salutations are common to all societies.

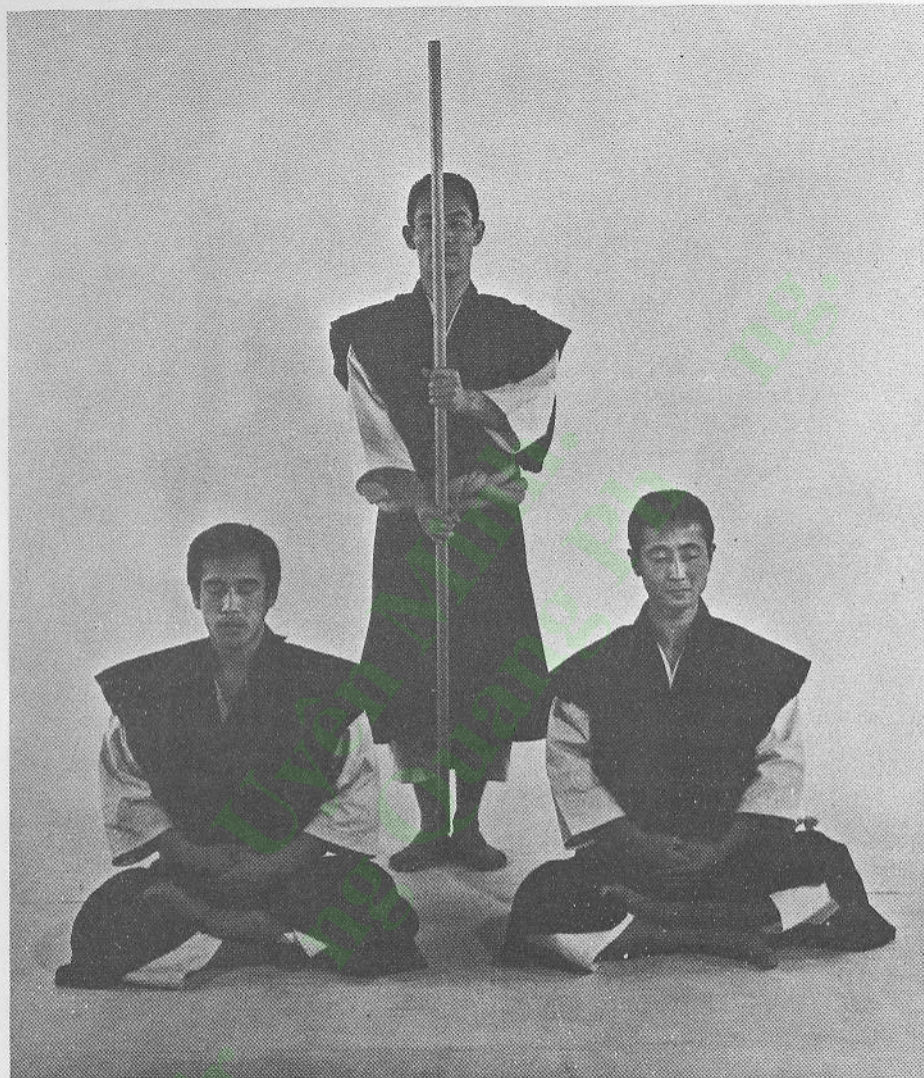
Kempo practice places special emphasis on keeping the uniform in clean, sanitary condition at all times; messy hair, untidy and weird clothing, rough speech, sloppy, inattentive attitudes, and discourtesy are all frowned upon. The body and mind of Man are inseparably united; therefore, proper manners with respect to speech, appearance, and attitude are given careful consideration since they both express and influence the inner state of the individual. Although true individuality should be expressed



outwardly as well, much of what young people today assert as the expression of their individuality is a conformity with current fashions and crazes. To find one's true, unique individuality is a long process involving much discipline, effort, and hard work.



Since the teachings of Kongo-zen are the fountainhead of Shorinji kempo thought, daily seated Zen meditation is of the greatest importance to training.



OTHER COMPLEMENTARY PRACTICES

We have just discussed some of the important empirical counterparts of the teachings of Shorinji kempo. There are, however, two other complementary practices that require our attention: zazen and seiho'.

Zazen: Zazen is a static practice as opposed to

kempo, which is dynamic. It is employed before and after every practice session to cultivate proper, voluntary breathing, for breath is considered the sign of life and proper breathing, the source of health and sustenance of Man's potentialities. Proper breathing revitalizes the body because it circulates the blood and awakens mental awareness and concentration.



After a period of seated Zen meditation, the head priest of the temple, Author Doshin So conducts a lecture and study session.

The correct zazen posture consists of a sitting position with the left leg placed on the right, the hands folded with the left thumb held in the right hand, and the upper body held erect. The point of concentration is somewhere in the lower region of the stomach. The correct breathing method, which must be cultivated in zazen, consists of the following: first, inhale quietly and deeply through the nostrils for approximately seven seconds; then, hold and let the air circulate for three seconds; next, exhale seventy percent of the air in ten seconds and finally stop within three seconds leaving thirty percent of the air in the lungs. This cycle is then repeated.

Zazen in Shorinji kempo is based on the inseparable union and interaction of body and mind. By controlling and cultivating proper breathing, one can cultivate the mental composure and stability necessary for life in a complex and tense environment.

Seiho: Seiho is a method long used in the East to regulate bones, nerves, and circulation and by doing so promote health. Its techniques are applied after kempo practice on the vital points of the body to relax the muscles, relieve tension, and regulate circulation. Fatigue and strained muscles, which occur when lactic acid accumulates in the body, are relieved, and fresh energy is restored.

The two most widely employed seiho techniques are the application of pressure to the surrounding muscles of the spinal column and the muscles around the neck and the pulling of the rib cage. The former is done by placing the hands on both sides of the partner's spine and pressing down with the thumbs only. Pressure is applied by leaning the entire body forward rather than by means of the strength of the arms. The thumb is used to massage the muscles around the partner's neck. The latter method consists of crouching down behind the partner, who is sitting with his legs crossed, and pulling first his right arm and then his left so that his back is pulled against the knees.

Since Shorinji kempo's objective lies in creating a whole man with balanced body and mind, extreme care is taken to ensure that the practice of kempo is held well within the limits of an individual's physical capacity. Seiho employed after kempo is an important practice which helps to maintain and promote health.

SHORINJI KEMPO AND THE FUTURE

In this last section, the Shorinji kempo way of life will be examined in the light of Man's present situation, and its significance in altering the course of Man's future will be considered.

We live in a modern industrial civilization in which scientific and technological advances have given Man a greater awareness of himself and the world. The secrets of matter been revealed, and we are on the threshold of uncovering the nature of life itself. By the mechanical and electronic reproduction of the senses and even the reproduction of the faculties of the human brain in computers, Man has been able to break the bounds of earth, and to venture into space to learn of galaxies beyond his own. Science and technology have given us mastery over infection and disease, decreasing deaths and increasing the life expectancy of the individual. They have contributed towards lightening Man's physical and mental work load thus increasing





Since Shorinji kempo was originally designed for the use of Buddhist priests, it cannot countenance the use of spears, swords, or any other weapons. On the other hand, in time of absolute necessity, the priest's staff can become an effective defense tool.

his leisure time. In spite of such great advances, however, there grave problems confront Man with ever new possibilities of his destruction and loss of his humanity.

The basic needs for food, shelter, and clothing become more difficult to fill because of continually increasing population and scarcity of natural resources. The gap between rich and poor nations continues to widen and thus poses great threats to world stability and harmony; a solution must be found for the alternative is political and social unrest, human misery, and possible catastrophe.

Another rising peril is posed by the increasing poisoning and devastation of Man's natural environment. Chemicals and fumes from factories, excessive noise from airplanes and automobiles, garbage and sewage, and all of the other by-products of increasing technology and affluence are endangering health and life. Increasing diseases associated with the lungs, deaths of unborn babies, and nervous and psychic disorders also bear clear witness to the dangers arising from careless and irresponsible exploitation of nature.

Another serious threat comes from the very society Man has created. Engendered by the rise of the new industrialization of the tertiary or service sector, our society is both industrial and urban. Under crowded and complex circumstances, the need to systemitize and organize Man's efforts, to direct, control, and coordinate his activities has steadily grown, as bureaucracy plays an greater role in regulating all phases of activity. But there is an ever increasing threat that extreme division of labor into minutely subdivided tasks without real responsibility is depriving Man of his sense of purpose and power. Since the bureaucracy today is highly rationalized, inherently impersonal, and systematic with maximum output and efficiency as its ultimate concern, Man is being robbed of personal contacts and meaningful relationships. And as bureaucratic roles are formally established and can be occupied by anyone with the right qualifications, the individual has become an interchangeable factor. Thus is born the Man without a face, the man who is just a number, a card.

Alienation and loss of humanity are further aggravated by city life, which tends to produce distinctive attitudes and personality traits such as sophistication, rationality-mindedness, brazenness, and matter-of-factness, which estrange

people.

The incongruity of great advancement in the fields of science and technology with the prevalence of hunger and misery in the world seems to indicate that progress has been directed towards purposes other than Man's true betterment and security. The dangers arising from the devastation of the natural environment and the problems of loneliness and alienation engendered by modern society also point to the need for re-evaluation of the values that have directed his life, and are now reflected in the problems enveloping Man. Have the values of exploitation, maximization, rationalization, quantity, and progress outweighed humanistic considerations?

This is the only possible explanation. If Man is to attain fulfillment and happiness in life and find true solutions to the perils he has brought upon himself, it is essential that he reassess and readapt the morals that have directed his life in the light of new knowledge and awareness of his true nature and of the universe.

The values that a man possesses to direct his way of life are based on the belief that they will bring him happiness and fulfillment. But as is readily apparent, those values which have hitherto guided men's lives have only engendered grave threats to humanity and even to existence itself.

Shorinji kempo teaches that fulfillment and happiness lie in the realization and expression of true nature, humanity, and the unique potentialities and capacities which characterize individuality. Based on the philosophy of Kongo-zen (the universe is an interaction of interdependent and inter-related yet unique systems) Shorinji kempo asserts that the only state expressive of the nature of Man and the world is the middle path: harmony between matter and spirit, intellect and emotion, love and strength, freedom and discipline, individualism and conformity, progress and preservation, exploitation and abstinence.

Values must also be readapted toward the realization of this goal. Shorinji kempo teaches that moral criteria and values must be grounded in the nature of things. And since the middle path of harmony is the true state of reality, it is also the only true moral criterion for directing Man's life, the means by which true solutions to life's problems can be found, and the order most expressive of and most conducive to the realization of Man's nature and humanity. Just as the expression of life is living, and the means





Shorinji kempo teaches how to quickly right oneself after being thrown. The skill of the technique suggest the agility of cats, who always land on their feet after a fall.

by which life is lived is living, so too, the middle path of dynamic harmony is both an end and a means.

Man is endowed with life and great potentiality, and as a participant in reality, he is at once the cause and effect of everything that he encounters since all things are interrelated and interacting. Man can create a better world, a better life for himself and establish the middle path of heaven on earth. It is in his power to do so, and it is his responsibility. Every individual has a responsibility first to himself, to the society of which he is a part, and through society to mankind. The degree of responsibility depends on the extent to which the individual possesses special capacities, special knowledge, and special power that is his because of membership in a special group. Individuals who are entrusted with special power, particularly leaders of our government, industries, and institutions such as the university, have additional responsibility because they have the power of influence in decisive policy measures that affect numerous people. If the individual turns away from this responsibility, he and all of humanity must answer to its consequences and the threatening perils which point to mankind's nullification on earth.

But for individuals willing to take the initiative and responsibility of mastering their own lives directed by the middle path of harmony there is no limit to future possibilities. Such people must be able to give expression to and establish the necessary conditions conducive to Man's material and spiritual needs; abstain from excessive greed, consumption, and ego-satisfaction as well as advance science and technology and other facets of Man's potentiality toward such humanistic ends as securing food from non-agricultural sources, promoting

better and more aesthetic housing facilities in the cities, insuring orderliness and eliminating hazards of urban living, finding cures for diseases and enhancing Man's health; and develop and express individualism and unique potentialities in a manner that does not restrict the freedom and happiness of others.

Shorinji kempo envisions a future in which individuals can truly be themselves and give full expression to their potentialities and capacities in both work and leisure. Perhaps with increased technology, work will be eliminated as a major activity for most people, and leisure will become Man's main occupation. With robots taking over menial tasks, Man will be able to devote more and more of his time to enriching tasks, to developing meaningful relationships. Leisure, however, must not be confused with laziness. Meaningful leisure must be creative living requiring great discipline and initiative. Shorinji kempo also envisions a future in which men, bound by good human relations and co-operative effort, can work for the glory of mankind and not its destruction, in which the basic needs of food, shelter and clothing are accessible to all, and in which Man's natural and social environments are conducive to the fulfillment of his nature and the expression of his potentialities.

But Man's tomorrow depends on what he does today. There are shadows of impending doom, and the growing complexity of the world increases the burden of shouldering one's individuality and responsibility to an almost impossible degree. But this is Man's challenge; accepting its call is the only way to alleviate the suffering facing us today and of securing happiness and fulfillment. It is also the way to contribute to the process of evolution and ultimately to give meaning to individual existence.



2

GOHO: positive system



CHAPTER

3 basic techniques

stances

As is common to all of the military arts, the assuming of proper stances is vital to the performance of correct movements.

Since they are the foundation and preparatory stage for the techniques a firm grasp of the basic stances is the initial step in the practice of shorinji kempo. In other words, the accuracy and speed necessary for effective and proper defense and offense depend upon correct postures to the point that one can often measure the opponent's skill and predict his strategy by observing the stance he assumes. Furthermore, proper stances are not merely the physical positioning of the body, but also expressions of state of mind and spirit. No matter how correct the physical stance, physical movements prove ineffective without correct mental preparation. The proper stance in Shorinji kempo is therefore both the physical and spiritual state that ensures efficiency and alertness in the performance of the techniques.

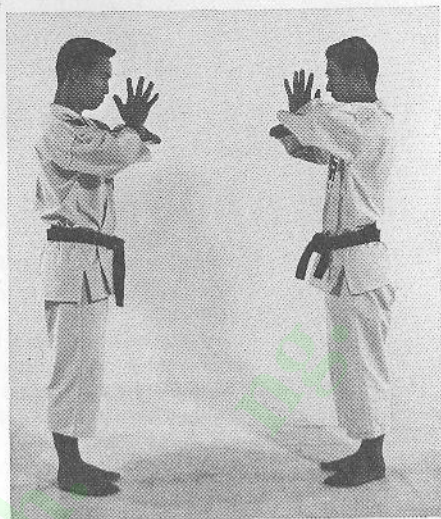
In assuming correct physical stance, the distance between you and the opponent is the most important factor. The distance which should be maintained is judged by whether the opponent holds something that can be used as a weapon. The most common distance is approximately the length of one leg.

In addition to distance, positioning and focusing of the eyes are very important in stances and in performing the techniques. The eyes should be held in what is termed the happomoku position. This means that they must not focus on any one object but that they must take in the entire field of vision without moving.

This helps prepare the body and mind for any situation. For example, focusing on a single point when an opponent delivers a continuous series of thrusts and kicks retards appropriate and instant reaction. It is thus absolutely required that one train to be able to see the opponent and his surroundings in entirety.

Correct stances and techniques also involve breathing. As proper breathing reflects the state of one's mind, the practicing of *zazen* or meditation is stressed as a necessary means of a regulating and stabilizing the breath.





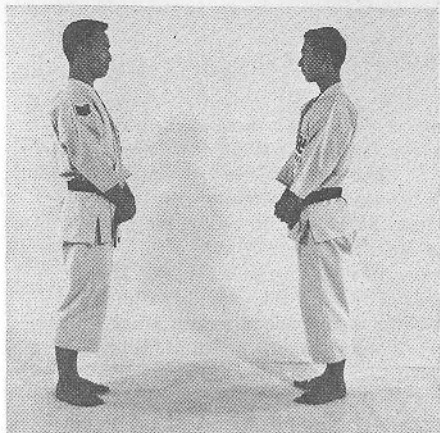
GASSHO-GAMAE (salutation stance)

Social intercourse in all civilizations throughout history begins and ends with some form of salutation. The objective of salutation, indispensable in human society whether expressed in action or in words, is the manifestation of a proper inward state and the expression of recognition and respect. True salutations are performed with the utmost sincerity and earnestness, never as either a perfunctory social courtesy or a method of disguising false feelings or ill-will.

The performance of salutations is in accordance with the fundamental principles of Shorinji kempo. Carried out in a spirit of mutual respect and compromise emanating naturally from unity of mind and body, Shorinji kempo salutations are a natural sign for the beginning and ending of every practice session.

The Shorinji kempo salutation has its origin in ancient India. It is called the hirate hasso salutation.

- Hold the body erect. Placing the heels together, form a "V" with the feet.
- Place the palms of the hands together at eye level with fingers held rigid and spread apart and with the elbows extended outward.
- Bow the head slightly towards the hands and focus eyes on the opponent's entire body and on the surrounding objects.



KESHU-GAMAE (clasped-hand stance)

The kesshu-gamae is the basic stance assumed when called to attention or when listening to instructions from the teacher.

- Hold the left thumb with the right hand so that the remaining four fingers of the left hand cover the right hand as in the photograph.

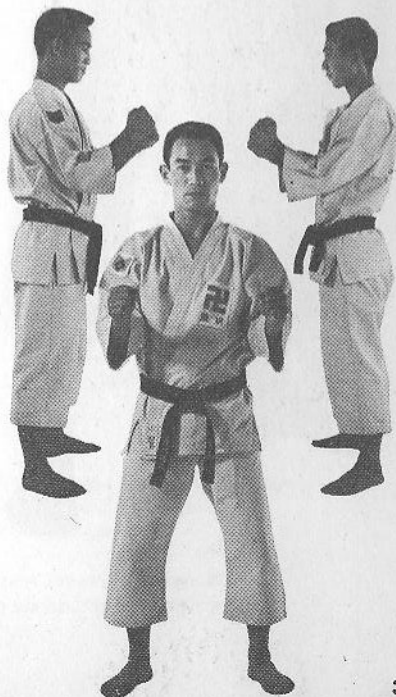
- Place hands in above position relaxed in front of the body.
- Place the feet either in the position assumed in the salutation stance, or move the left foot to the side till the feet are shoulder width apart.



KAISOKU-CHUDAN-GAMAE (clenched-fist stance)

The kaisoku chudan-gamae is the initial stance for basic practice.

- Hold body relaxed but alert and shift the left foot to the side to about the width of the shoulders.
- Bend the arms and rest the elbows firmly on the ribs.
- Extend the forearms directly away from the body in a slightly uplifted angle.
- Clench the fists (see seiken on page 71).
- Bend the wrists so that the fists are held slightly upward and turned inward.



ICHIJI-GAMAE (flat-hand stance)

Left ichiji-gamae

- Assuming the kaisoku chudan-gamae stance, withdraw the right foot one step. You should now be turned sideways to face the opponent.
 - Shift the weight of the body to the right foot and relax sufficiently to be able to kick with either leg.
 - Dropping the left arm to waist level, keep it close to the side of the body as protection against the opponent's thrusts or kicks, especially mawashi-geri aimed at the side of the stomach.
 - Turn the open left palm downward and slightly up toward the opponent as shown in photograph.
 - Keeping the right elbow firmly on the ribs, lift the right fist to shoulder level.
- In this, as in all following stances, reverse the hand and foot positions of the left position in order to assume the right version of the same stance.



Mistake

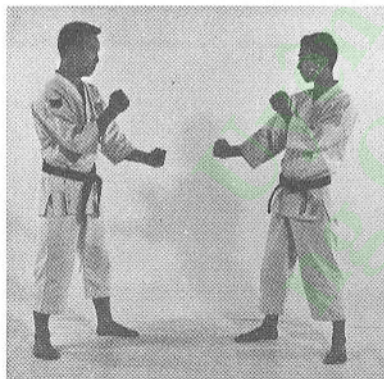
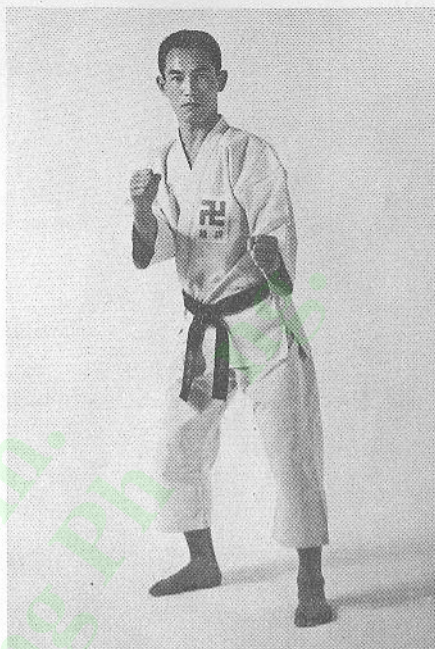
The elbows are held away from the body exposing the upper body to attack. Because the right hand is not properly uplifted, effectiveness in blocking attacks is reduced.

CHUDAN-GAMAE (preparatory stance)

The left and right chudan-gamae are the most common preparatory stances.

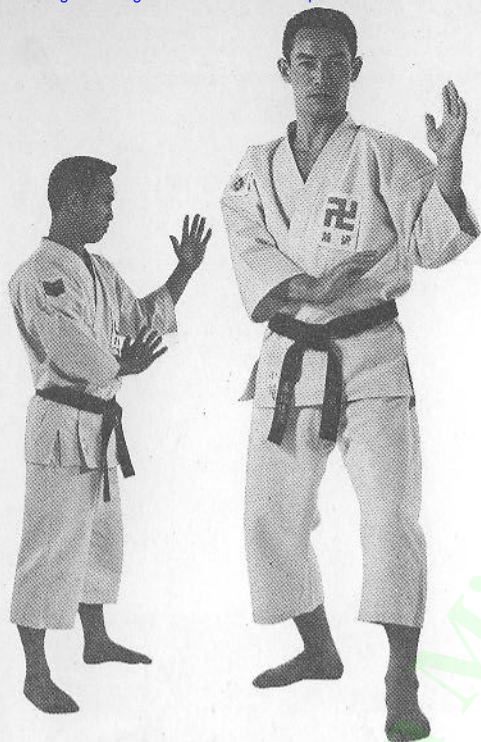
Left chudan-gamae

- Assuming the kaisoku chudan-gamae stance withdraw the right foot one step so that the feet form an L, as shown in photograph.
- Hold both elbows (especially the right one) close to the ribs.
- Drop the left forearm so that it lies nearly parallel to the ground.
- Raise the right fist toward the chest. Hands and feet are reversed for the right chudan-gamae stance.



When two partners assume opposite stances—right and left chudan-gamae stances—their position is called hiraki-gamae.

When two partners assume the same stance—the left chudan-gamae stance—their position is called tai-gamae.



TAIKI-GAMAE

(defense preparation stance)

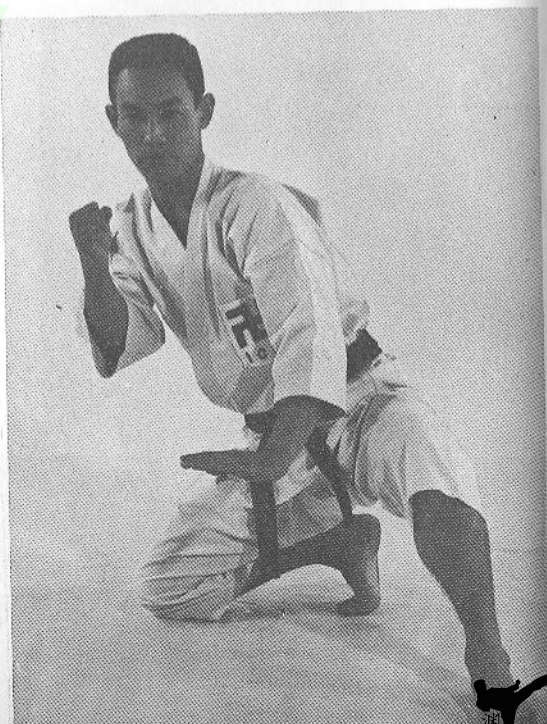
Left taiki-gamae

- Assume the left chudan-gamae stance.
- Lift the left arm away from the body toward the left side of the face.
- Open the left palm and turn it toward the opponent.
- Lower the right arm across the stomach.
- Open the right palm and turn it up.

FUKKO-GAMAE (kneeling stance)

The fukko-gamae stance is the basic defense stance for crouching positions.

- Assume the left ichiji-gamae stance.
- Keeping the upper body erect and balanced, kneel on the right knee. The legs must form an L.



body movements

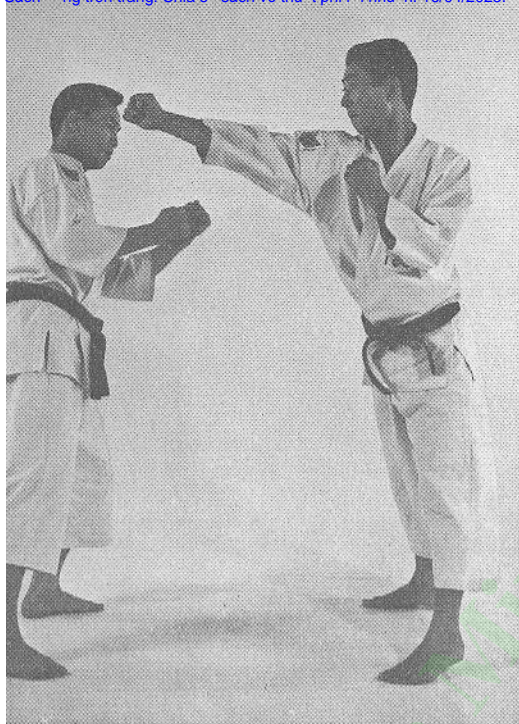
Indivisibly connected with footwork are the body movement techniques. Whereas foot work is limited to the movements of the legs and feet, the sphere of body work broadens to include all the movement and shifting of position of the whole body. This is an essential foundation for the mastering of Shorinji kempo techniques.

KAISHIN (step dodge)

The kaishin is a dodging technique in which the upper body is moved as the result of moving one foot in order to avoid the opponent's attack.

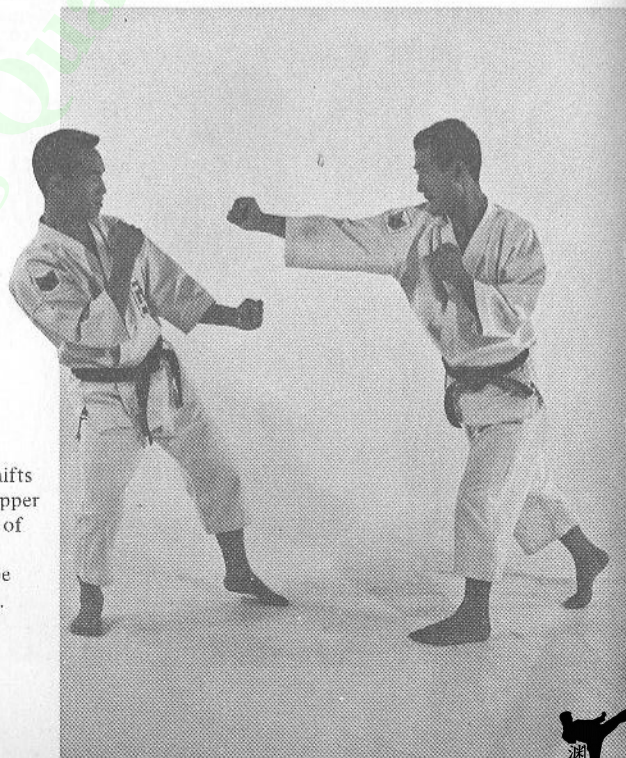
- Step forward diagonally to the side with one foot (chidori-ashi). Placing the weight of the body on that foot, turn toward the opponent.





YOKO-FURIMI (side dodge)

The yoko-furimi dodging technique moves only the upper body to the side without changing the position of the feet. It is used to avoid the opponent's thrust to the face. The arms must remain in positions from which it is easy to deliver counterattacks.



SORIMI (backward dodge)

In this technique the weight of the body shifts from the forward to the rear leg, and the upper body leans back, without actual movement of the feet, in order to avoid the opponent's attacks to the upper body. Balance must be maintained to facilitate kick counterattacks.

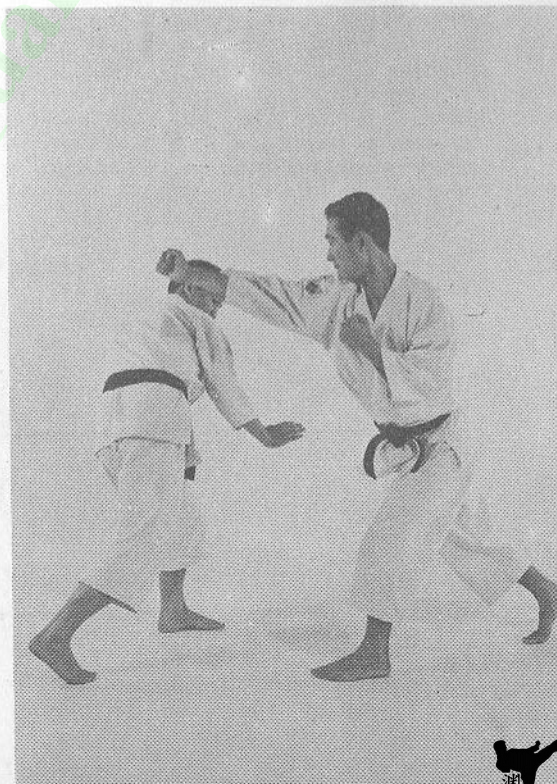


HIKIMI (pull-in dodge)

Though the weight shifts to the rear leg, in contrast with the sorimi, only the middle part of the trunk, not the entire upper body, is retracted in order to avoid kicks and thrusts to the stomach. The arms must be held in positions from which it is easy to block kicks or thrusts.

RYUSUI (circular dodge)

The position of the feet do not alter, but the body drops and swings to the side in a circular motion in order to avoid the opponent's thrusts to the upper part of the body. Lower the body for balance, lean back slightly in the direction of the opponent's thrust; then lean forward to the side in a smooth circular motion. The right arm is lowered to block possible kicks.



blocks

One of the basic tenets of Shorinji kempo is the teaching that its techniques be applied only in defense and never to initiate attacks. Therefore, blocking techniques are the most basic, because they make it possible to receive and divert thrusts and kicks that cannot be effectively dealt with by dodges or counterattacks.

The Shorinji kempo blocking techniques are characterized by three basic principles. The first is the application of perpendicular force in blocking the opponent's thrust or kick. A force has both magnitude and direction, which may be resolved into components of different directions and magnitudes with a right angle between two components, as shown in figure 1. Consequently the magnitude of a component parallel to the force is zero.

As can be seen in figure 2, the most effective means of changing the direction of an attacking force is to apply a force perpendicular to it since the attacking force has no component in that direction and thus can offer no resistance to the blocking force.

Figure 3 shows that displacement of an attacking force is greatest when the blocking force is perpendicular to the attacking force. Obviously the magnitude of blocking force A is equal to blocking force B, but blocking force A results in a greater displacement of the attacking force.

The second principle used in Shorinji kempo blocking techniques is the application of circular force. As shown in figure 4, an object moving in a circular path has two component forces perpendicular to each other; these are centripetal and tangential force. The direction of the tangential force changes as the object moves along its circular path. Shorinji kempo applies this principle in blocking attacks. Since the blocking force is a tangential force, its direction changes constantly and thus never directly encounters the centripetal attack head on. The purpose of blocking is to change the direction of the thrust attack, not to stop it completely; therefore, the magnitude of the blocking force need not necessarily be large in order to displace the attacking force.

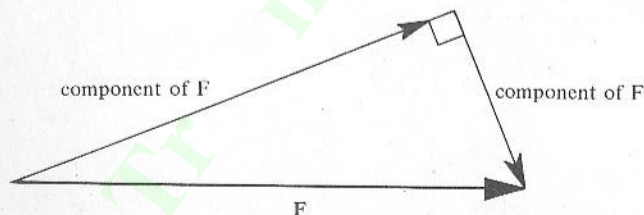


Fig. 1

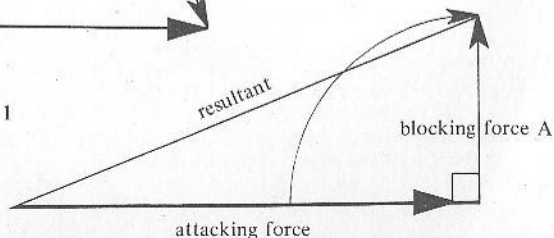


Fig. 2

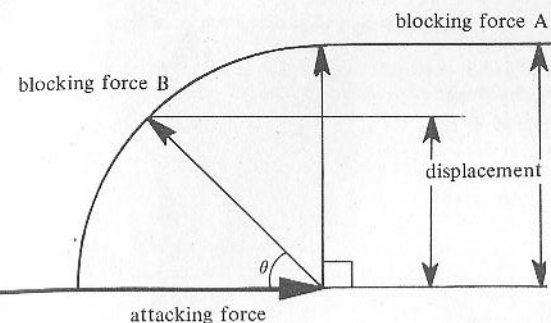


Fig. 3

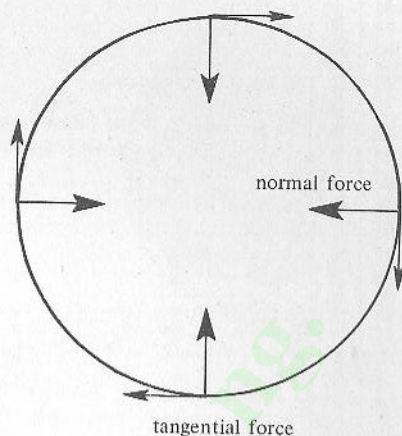


Fig. 4

The third blocking principle is to use the opponent's force to one's own advantage. Frequently employed in judo, this principle involves the application of additional force to the opponent's thrust or kick. However, since the opponent's power is put to use against him, you need add only slight force to achieve your goal. In shot, Shorinji kempo blocking techniques make good use of the opponent's force to one's own advantage instead of applying direct blocking force. Furthermore, they emphasize speed and accuracy for the sake of maintaining balance for counterattacks. Although, efficient blocks consist of harmonized movements of legs, arms, and body the most basic block with the arms receives the opponent's thrusts or kicks with the outer edge of the forearm. The hands must be rigidly outstretched in order to tighten and harden the receiving part of the forearm.

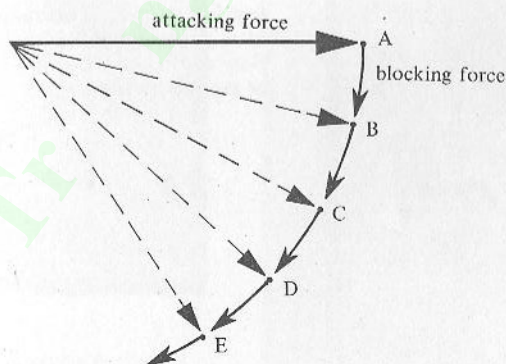
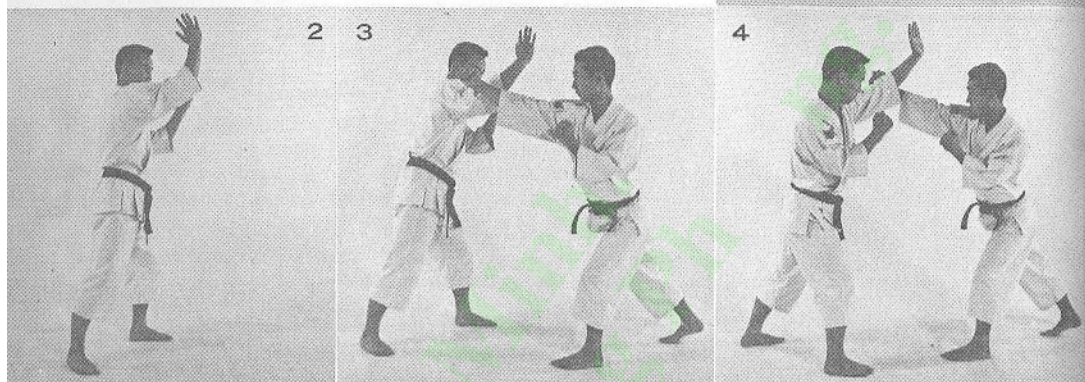


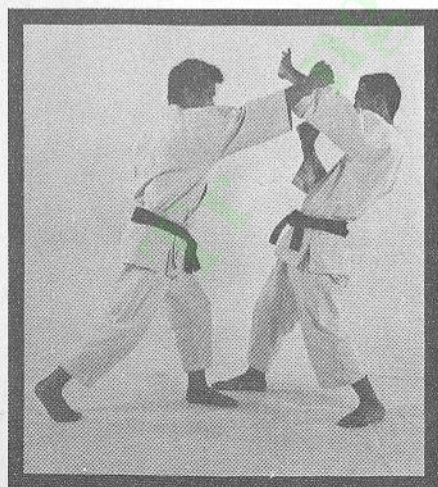
Fig. 5

UWA-UKE (upward block)

The uwa-uke blocks thrusts to the face by pushing the thrust upward and away from the body with the outside edge of the forearm.



- 1 Rigidly outstretch the fingers of the blocking arm.
- 2 Step in diagonally to avoid the direct impact of the opponent's thrust and snap the blocking arm upward.
- 3 Meeting the back of the opponent's thrusting forearm with the outside edge of the forearm, push the opponent's thrust to the side. The arm not used is held in readiness in front of the chest. It may be called upon to block further attacks or to counterattack.
- 4 Note that the blocking forearm meets the inside of the opponent's forearm.

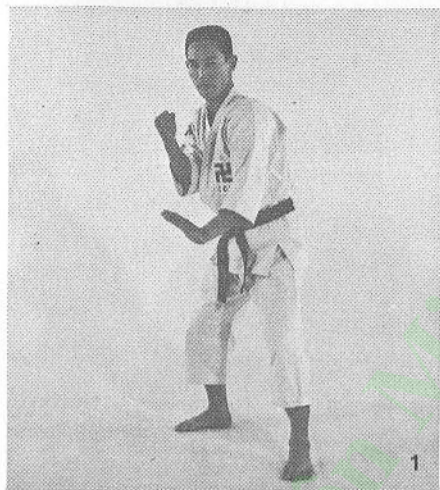


Mistake

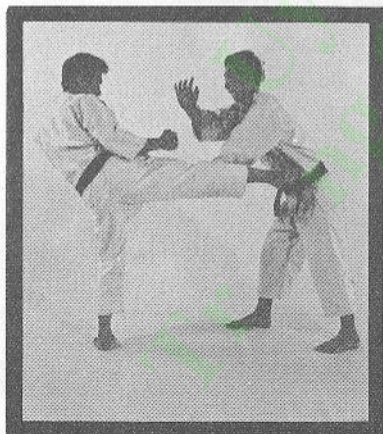
Because the upper body is bent too far back it is difficult to maintain balance for blocking further attacks or for counterattacks.

SHITA-UKE (downward block)

The shita-uke is used to block thrusts or kicks to the stomach by pushing the thrust downward with the outside edge of the forearm.

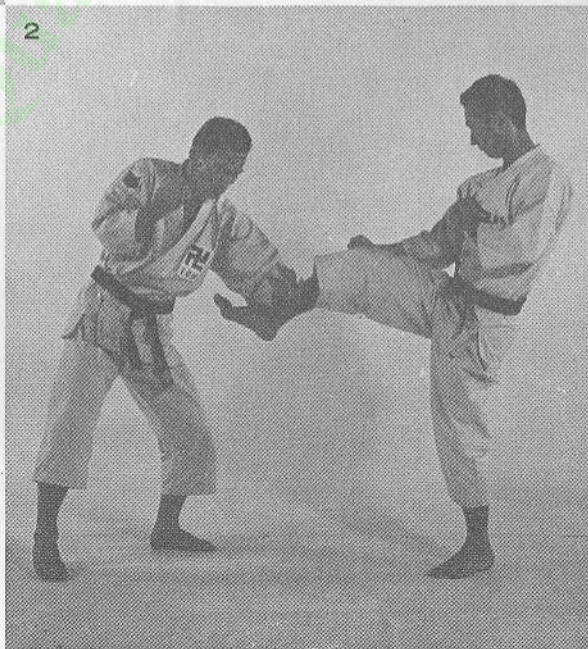


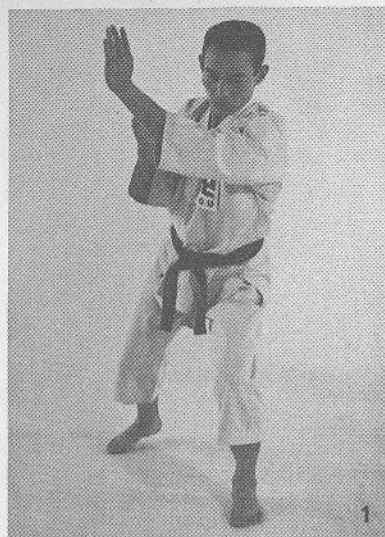
- 1 Perform the kaishin dodging technique to avoid the direct impact of the opponent's thrust and shift the weight of the body to one leg so that kicks may be executed with the other, or hold the blocking hand rigidly outstretched. The arm not used for blocking is placed in front of the chest as in the uwa-uke block.
- 2 Block by snapping the outside edge of the forearm sideways in a cutting motion against the opponent's arm or leg. This move diverts the thrust or kick diagonally to the side and down.



Mistakes

It is dangerous to block from above without dodging.

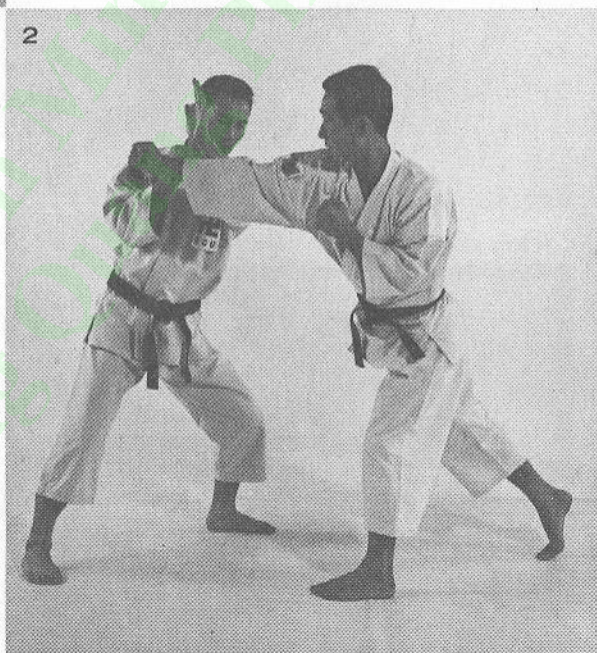


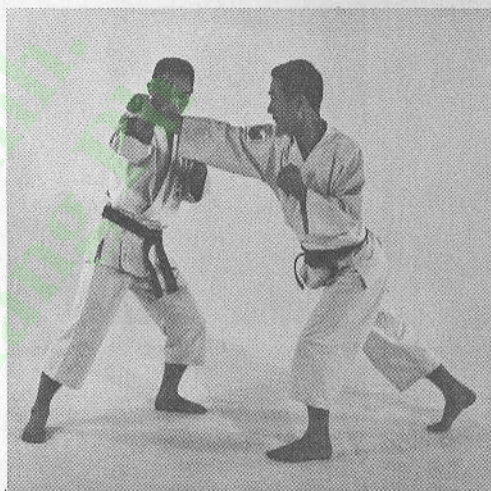


UCHI-UKE (inward block)

The uchi-uke is used to block thrusts to the face by pushing the thrust inward and down with the outside edge of the forearm.

- 1 Twist the head to avoid the direct impact of the opponent's thrust.
- 2 Extend the elbow away from the body and snap the blocking arm inward over the back of the opponent's forearm. With the outside edge of the forearm divert the opponent's thrust diagonally inward. Counterattack with thrusts or kicks.





Block the opponent's thrust with the back of the forearm. Pushing the thrust outward to the side, counterattack with the free arm, or hold it close to the body in readiness to block a possible second thrust.

SOTO-UKE (outward block)

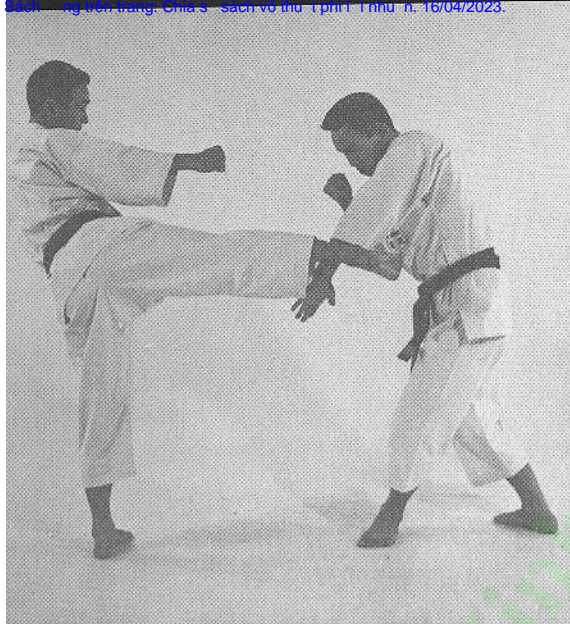
The soto-uke is used to block thrusts to the face or stomach by pushing the thrust outward to the side with the back of the forearm.

- 1 Perform the kaishin dodging technique to avoid the direct impact of the opponent's thrust.
- 2-3 Clench fists and lift the blocking arm up and to the side in a circular motion. Keep the arm bent.

Mistake

The elbow is extended outward away from the body and therefore exposes the upper body to attack.

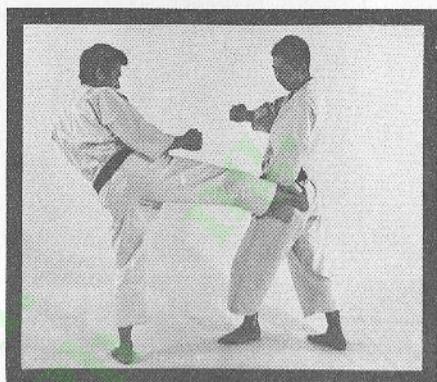




Meet the opponent's kicking leg with the outside edge of the forearm. Since the mawashi-geri is powerful, twist the body toward the kick to generate maximum blocking effect.

Mistake

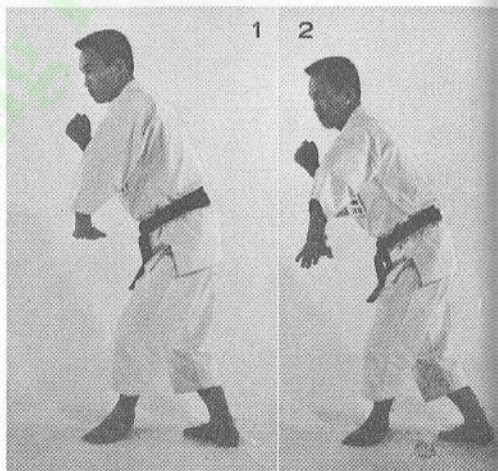
The subject has failed both to move in towards the kick and to lead the blocking arm with the elbow.



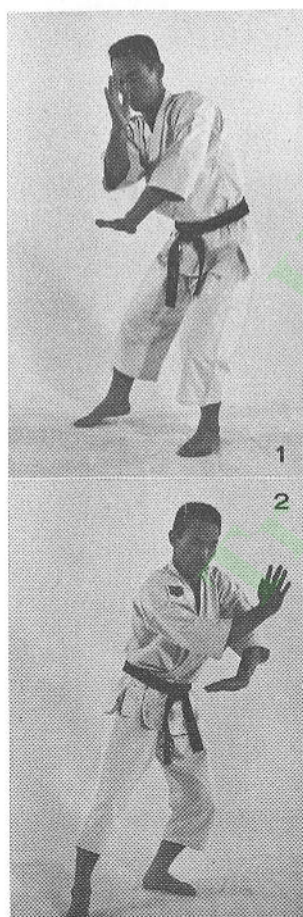
HARAI-UKE (swing block)

The harai-uke is used to block mawashi-geri to the stomach by pushing the kick to the side in a swinging motion with the outside edge of the forearm.

- 1 In the left chudan-gamae stance, hold the fingers of the left blocking hand rigidly outstretched and turn the palm down.
- 2 Swing the left arm first down then up in a circular motion leading with the elbow.



front view



YOKO-JUJI-UKE (crossed-hand block)

The yoko-juji-uke is used to block mawashi-geri to the head or the stomach using both arms. Since there is only a split second in which to ascertain the direction of the opponent's kick and block it effectively, this technique must simultaneously block kicks aimed at either the head or the stomach.

- 1 From the left chudan-gamae stance shift the weight to the left foot
- 2 Hold the left arm in the harai-uke position to protect the stomach area. Hold the right arm in the uchi-uke position to block kicks to the head.
- 3 Meet the opponent's kicking leg with the outside edge of the forearm. Instead of blocking the kick from a static position, move diagonally towards it. Counterattack with kicks.

thrusts

As has been mentioned, Shorinji kempo techniques must never be used in initiating attacks, but once one has been attacked, there are various techniques to deal with the situation. Blocks are the initial steps in countering attacks. But among the most vital and fundamental elements of counterattack are thrusts.

Several traits characterize Shorinji kempo thrusts.

- 1 Instead of training and hardening the hands into weapons, as in karate, Shorinji kempo concentrates on knowing the weak points of the human body and aiming at them. This characteristic is based on two principles. First since a slight pressure is as effective as a heavy blow on a weak point, converting the hands themselves into virtual weapons is unnecessary. Second Shorinji kempo thrusts must originate from the mind and the body as a unified whole. The fists and knuckles thus become mere points of contact. In other words, the hands, cannot be treated as if they were separate from the body. The body and mind combined form the weapon of Shorinji kempo. Therefore, Shorinji kempo devotes special attention to balancing and positioning the hips and waist and to the angle of arms and fists for the sake of maximum effect and efficiency. It recognizes no need to strengthen the hands.

- 2 Basically, thrusts are delivered at an upwardly inclined angle, because the human body is less resistant to such forces.

- 3 To give maximum effect the arm must be relaxed until the moment of the thrust.

- 4 Thrusts are delivered from very close range without initial elbow swing to add momentum. By shortening the time necessary for a single thrust this makes rapid thrust sequences possible. On the other hand, it increases the importance of accuracy, balance, and speed.

- 5 Simultaneously with the thrust, the arm not used in thrusting must be pulled towards the ribs and the body twisted at the waist to give maximum swinging effect to the thrusting arm. Not only the arm but the entire body is brought into play.

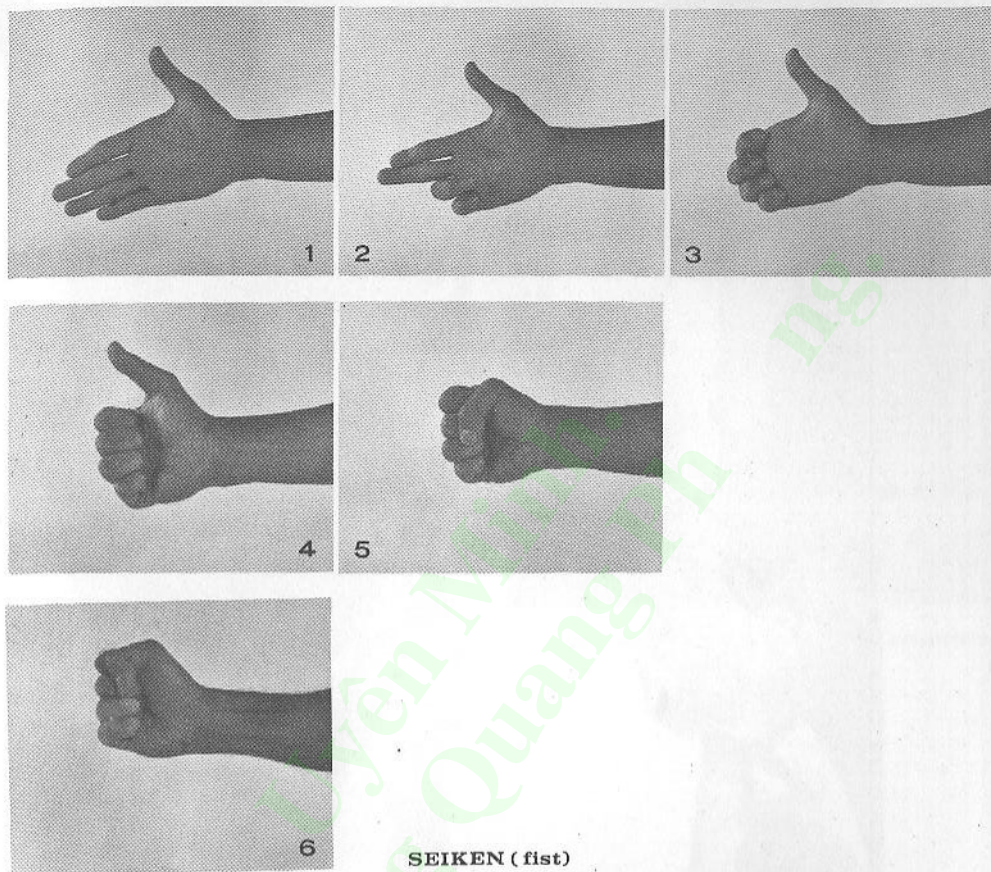
- 6 Immediately after the thrust, the thrusting arm must be pulled back in a rapid snapping action. In other words, the thrust and the withdrawal of the arm are performed in one motion. This quick withdrawal permits rapid sequences of thrusts and kicks and offers some protection from the opponent's attacks.

These six basic characteristics of Shorinji kempo thrusts give special emphasis to speed and accuracy.

Two tests are commonly used to determine whether a thrust is being performed correctly: extinguishing a lighted candle with the vacuum created by the thrusting action and sucking forward paper or cloth suspended in mid-air.

All of the thrusting techniques must be practiced from both sides.



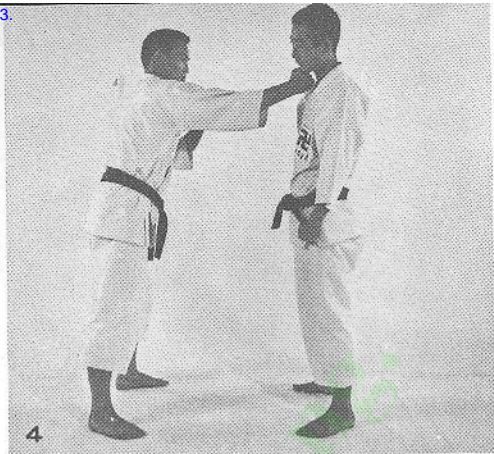


SEIKEN (fist)

The initial step in the mastery of thrusting techniques is the formation of the fist. Though Shorinji kempo does not demand special hand training, the correct formation of the fist is absolutely necessary in developing an effective and powerful thrust.

- 1 Keeping all fingers except the thumb together, extend them.
- 2-4 Roll the fingers inward tightly and firmly.
- 5 Press the thumb tightly over and into the middle finger.
- 6 Incline the fist slightly upward. The purpose of this upward inclination is to make possible thrusts at slightly upward angles. Contact with the opponent's body is made with the knuckles of the forefinger and the middle finger, and the fist is twisted slightly inward on contact.



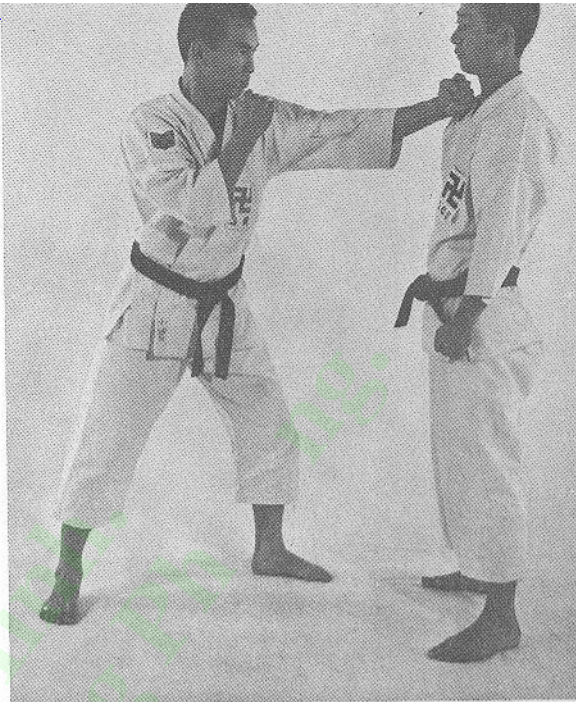


Pull the left arm toward the ribs.

KIHON-ZUKI (basic thrust)

Right basic thrust:

- 1-2 From the kaisoku chudan-gamae stance, shift the head and upper body to the left to avoid the opponent's thrust.
- 3 Keep the legs in position, but shift the weight of the body on to the left foot.
- 4 Simultaneously thrust diagonally up toward the opponent's right chin. The arm must be completely extended and the right shoulder in line with the right thrusting arm. In all left versions of the thrusts the hand and foot positions are reversed.



The shoulder must be in line with the outstretched arm.

JUN-ZUKI (short thrust)

The jun-zuki is the first in a rapid sequence of thrust and kick counterattacks. Used primarily when the opponent is at extremely close range, it employs the arm closest to the opponent. It is commonly aimed at the opponent's chin or stomach. Since the distance and the time required to execute this thrust are extremely short, it is especially effective and difficult for the opponent to block.

- 1 Assume the left chudan-gamae stance.
- 2 Shifting the weight of the body to the left leg, bend it slightly at the knee.
- 3 Thrust diagonally with the left arm while pulling the right elbow toward the ribs.

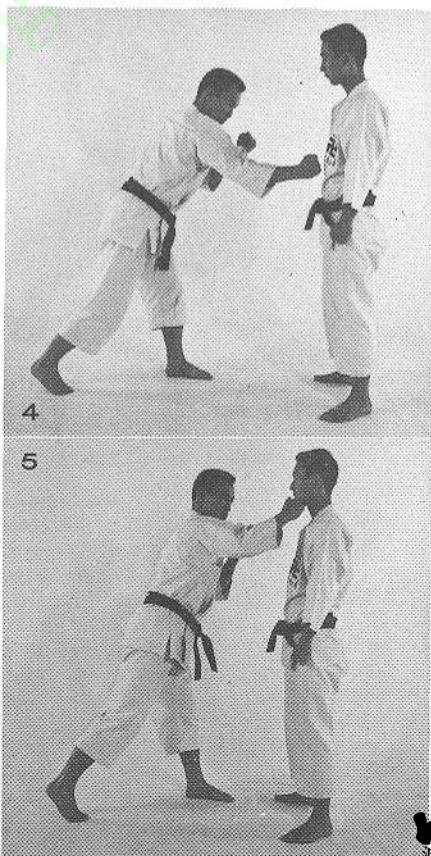


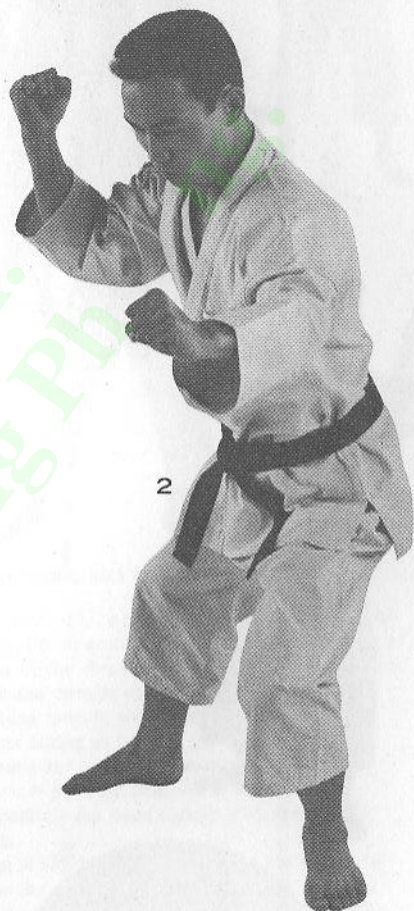
GYAKU-ZUKI (long thrust)

In contrast with the jun-zuki, the gyaku-zuki uses the arm farther from the opponent. Though it has the disadvantage of being easily blocked, because the distance of the thrust is relatively long, it is very powerful if used skillfully. As in the case of the jun-zuki, it is aimed at the chin or stomach.

- 1 Assume the left chudan-gamae stance.
- 2 Lean forward and step in slightly, placing the weight of the body on the left leg, bend it slightly at the knee.
- 3 Thrust with the right fist while pulling the left elbow in toward the ribs.
- 4-5 The delivery of the thrust is accompanied by a twist of the waist and hips to give maximum thrusting power. The shoulder must be in line with the outstretched arm, and both feet must be pointed toward the opponent.

Photograph 4 shows the position for a gyaku-zuki to the stomach, and photograph 5 that of a thrust at the chin.

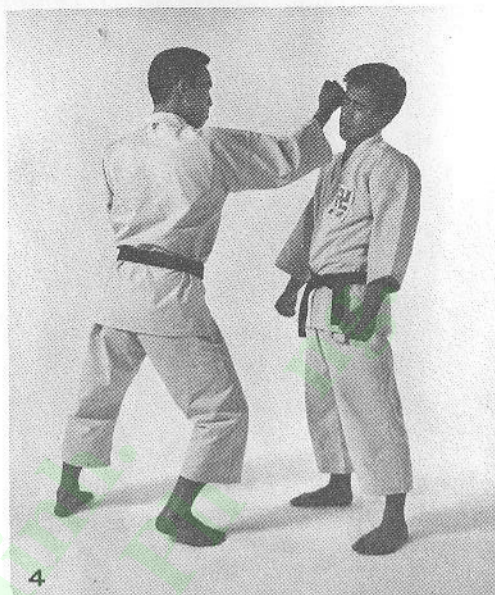
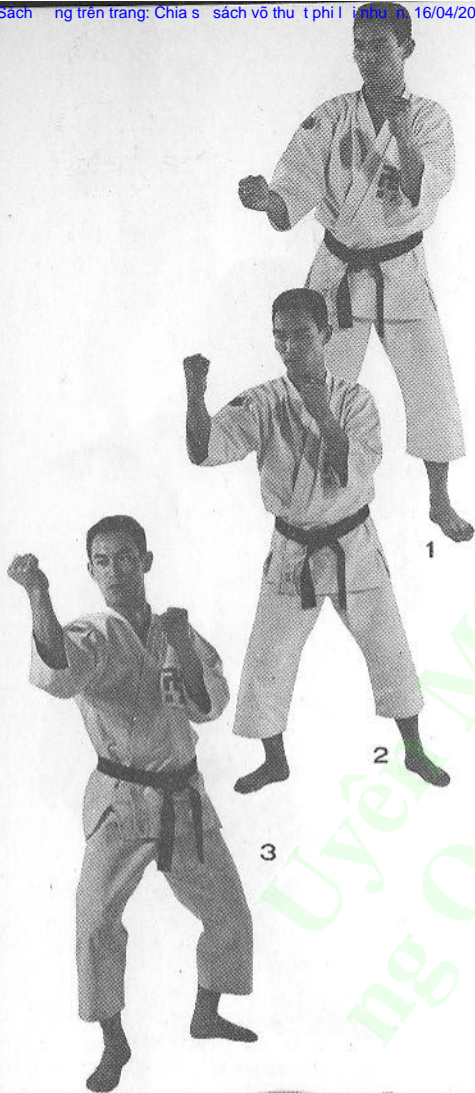




KAGI-ZUKI (hook thrust)

The kagi-zuki, used when the opponent is in close range, is aimed mainly at his chin. Though similar to the upper-cut in boxing, it differs with it in that the back of the fist is turned slightly outward, not directly toward opponent.

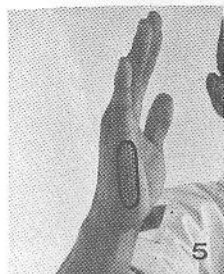
- 1 Assume the left chudan-gamae stance. Shifting the weight of the body to the left leg, bend it slightly at the knee.
- 2 Deliver an upward thrust under the opponent's chin with the right, while pulling the left elbow in toward the ribs. The right arm must remain bent, and the knuckles of the entire hand must contact the opponent's chin.



URAKEN-UCHI (reverse-fist thrust)

The uraken-uchi, a special thrust technique utilizing the back of the knuckles rather than the front, is used when the opponent is in close range. Ideally it should be executed with an arm that has just been freed from the opponent's grip.

- 1 Assume the right chudan-gamae stance.
- 2 Shift the weight of the body to the right leg.
- 3-4 Keeping the right upper arm and elbow fixed as a pivot, strike the opponent's right temple with a quick snap of the right forearm. The left arm must be pulled close to the body for protection or in preparation for a second thrust.
- 5 Contact with the opponent's temple is made with the back of the knuckles.



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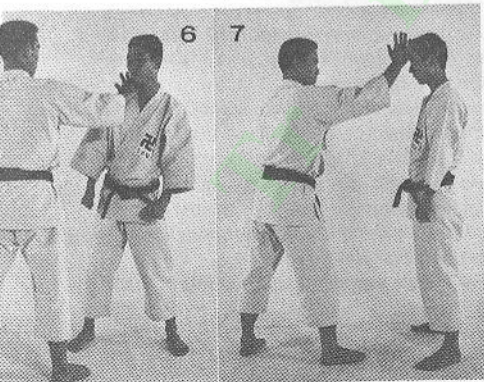
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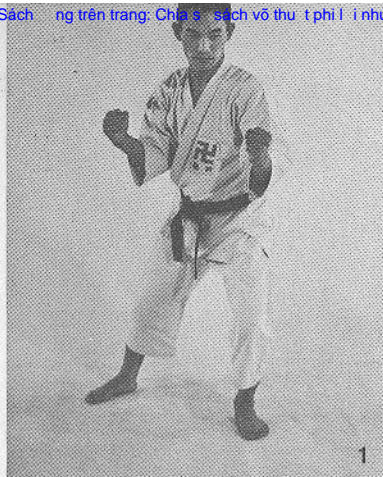


SHUTO-GIRI (knife-hand thrust)

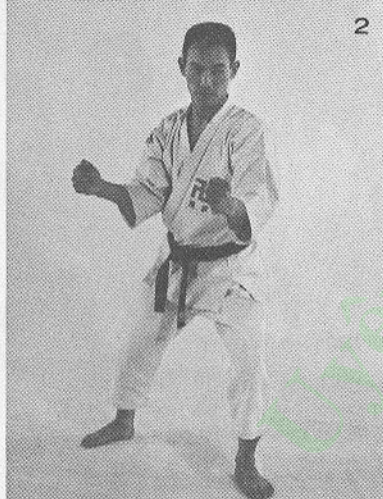
The shuto-giri, a technique commonly used to strike the opponent laterally at points on both sides of the throat or vertically on the forehead with the outside edge of the open hand, is a pushing motion with both the hand and the elbow acting as one.

- 1 Assume the right chudan-gamae stance (the thrust is possible from other stances).
- 2 Outstretch the hand rigidly with finger held apart.
- 3-4 Step in slightly on the right leg and begin to raise the right arm, keeping the elbow bent.
- 5 Contact is made with the outside edge of the open right hand.
- 6-7 The thrust may be aimed at the side of the throat or vertically at the forehead. But in either case, the elbow must remain bent since the thrust is executed with both the hand and the force of the elbow.

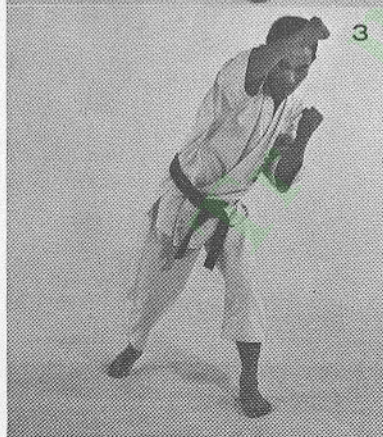




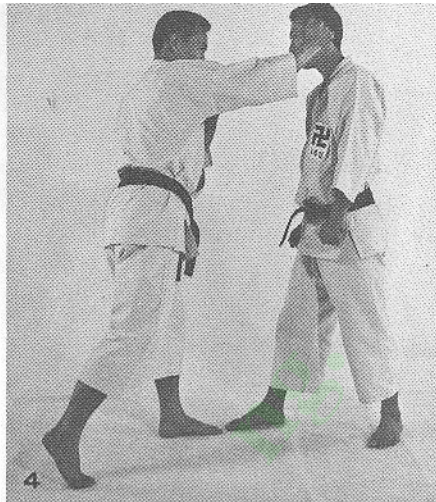
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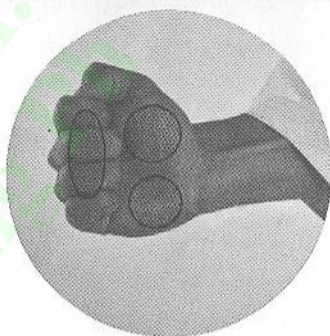
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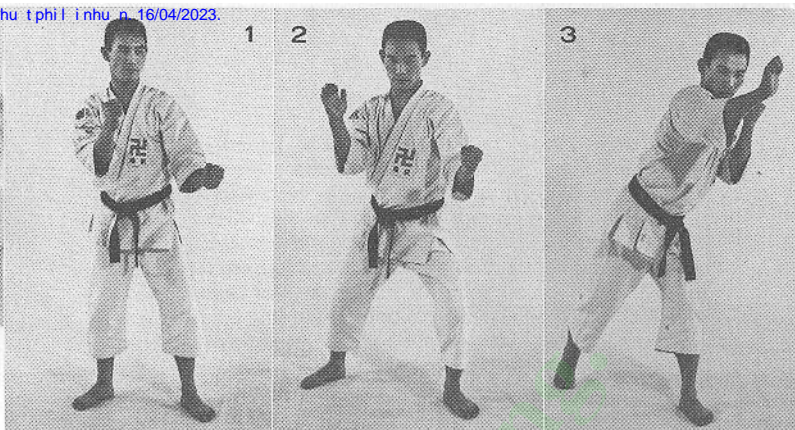
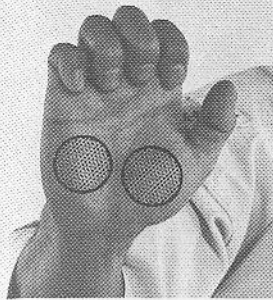


Form the right hand into a modified kumade; curl the fingers further than in the kumade.

FURI-ZUKI (swing thrust)

The furi-zuki employs a modified kumade to strike the opponent's temples and is a combination of swing, thrust, and strike.

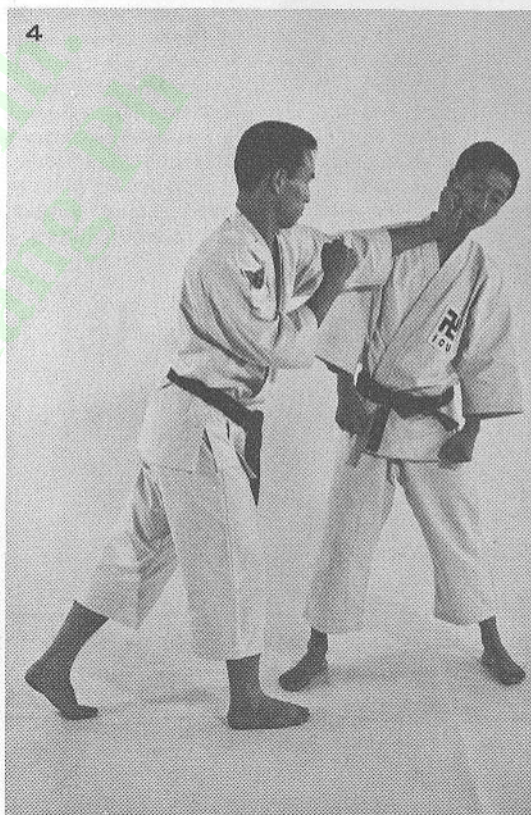
- 1 From the left chudan-gamae stance, step in and shift the weight of the body to the left leg; bend it slightly at the knee.
- 2-3 Swing the right arm diagonally up at the opponent's temple. Pull the arm not used in the thrust to the body for both maximum swinging power and protection.
- 4 Contact with the opponent's temple is made with the heel of the right hand.

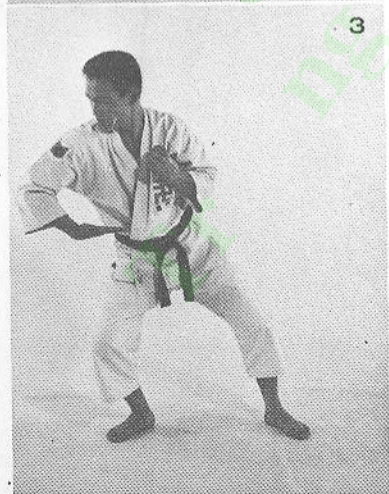
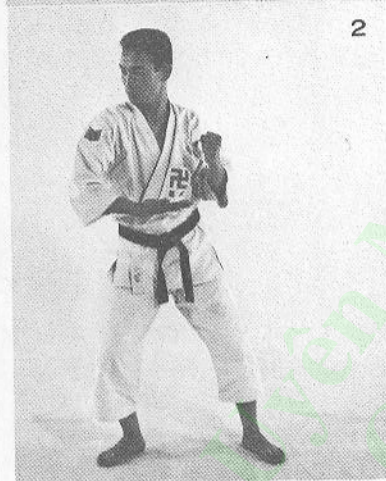
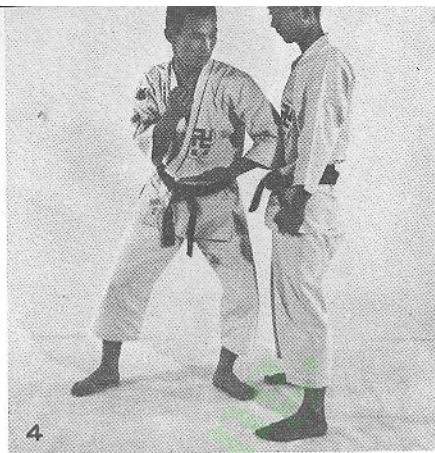
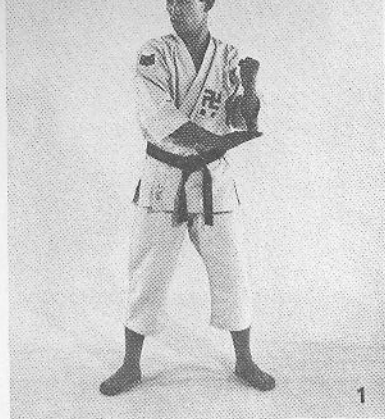


KUMADE-ZUKI (bear-paw thrust)

The kumade-zuki uses the heel of the half-clenched fist as the striking instrument. It is aimed at the opponent's chin.

- 1 Assume the left chudan-gamae stance. Form the right hand into the kumade (bear-paw) position: curl the fingers tightly to their first knuckles. The little finger must not hang loose, and the thumb must be curled tightly to the side of the palm.
- 2 Step in and shift the weight of the body to the left leg.
- 3 Bend the wrists slightly back to expose the palm heels.
- 4 Strike the opponent's chin with the heel of the palm at such an angle that the thrust is aimed toward the opposite ear.





HIJI-UCHI (elbow thrust)

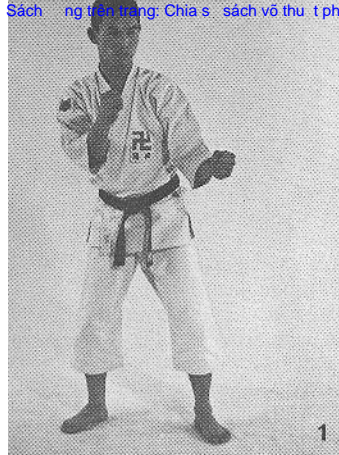
The hiji-uchi, which uses the elbow instead of the fist, is effective when the opponent is at close range or when he attempts to seize part of the body. There are five methods of applying the elbow thrust:

- a Age hiji-uchi (raise-elbow thrust): The elbow is thrust upward to strike the opponent's chin.
- b Uchi hiji-uchi (chin-elbow thrust): The elbow is swung horizontally to strike the opponent's chin.
- c Sage hiji-uchi (drop-elbow thrust): The elbow is dropped to the opponent's back when he grabs your waist.
- d Ushiro hiji-uchi (backward-elbow thrust): The elbow is thrust backward to strike the opponent's stomach when he grabs you from behind.
- e Yoko hiji-uchi (stomach-elbow thrust).
The palm of the arm to be used in the thrust is initially turned downward.
- 2 As the body leans to the side to deliver the thrust, the palm is turned up simultaneously with the thrusting motion.
- 3 The elbow swings to the side while the other arm is held close to the body for protection and further thrusts.
- 4 Contact is made laterally with the opponent's stomach.

kicks

Kicks are also among the basic techniques of counterattack in Shorinji kempo along with the thrusts presented in the preceding section. The advantages of kicks arise from the fundamental differences between legs and arms: kicks may be delivered from a greater distance and are potentially more powerful than thrusts. Their greatest disadvantage is the unstable and vulnerable body position resulting from supporting the body on one foot. If kicks are not executed with accuracy and speed, they can prove fatal.

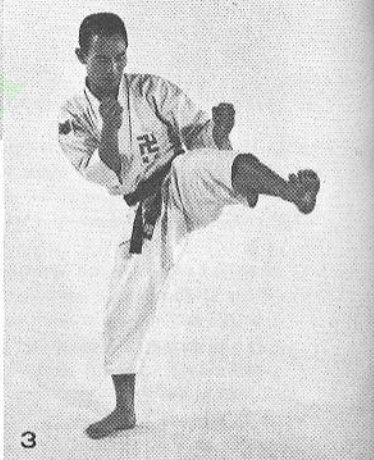
Many of the principles of thrusts also apply to kicks. For example, there is no need to strengthen the feet for they do not in themselves serve as weapons. The momentum for the kick must come from the entire body, especially the hips, not from the leg action alone. The feet are only points of contact. In addition, after a kick, the leg should be withdrawn immediately to the initial position. The kick and the withdrawal must be completed in one motion, for the sake of the maintenance of balance. This in turn enables the delivery of a series of continuous thrusts or kicks. Furthermore, the arms must be held in readiness to block possible attacks from the opponent. They must not be spread as a means of maintaining balance. The upper body must remain as erect as possible, and the foot that is not used in kicking should be planted firmly on the ground. Bend the knees slightly to maintain balance. Speed, stability, and accuracy are indispensable factors in the effective and efficient execution of powerful kicks.



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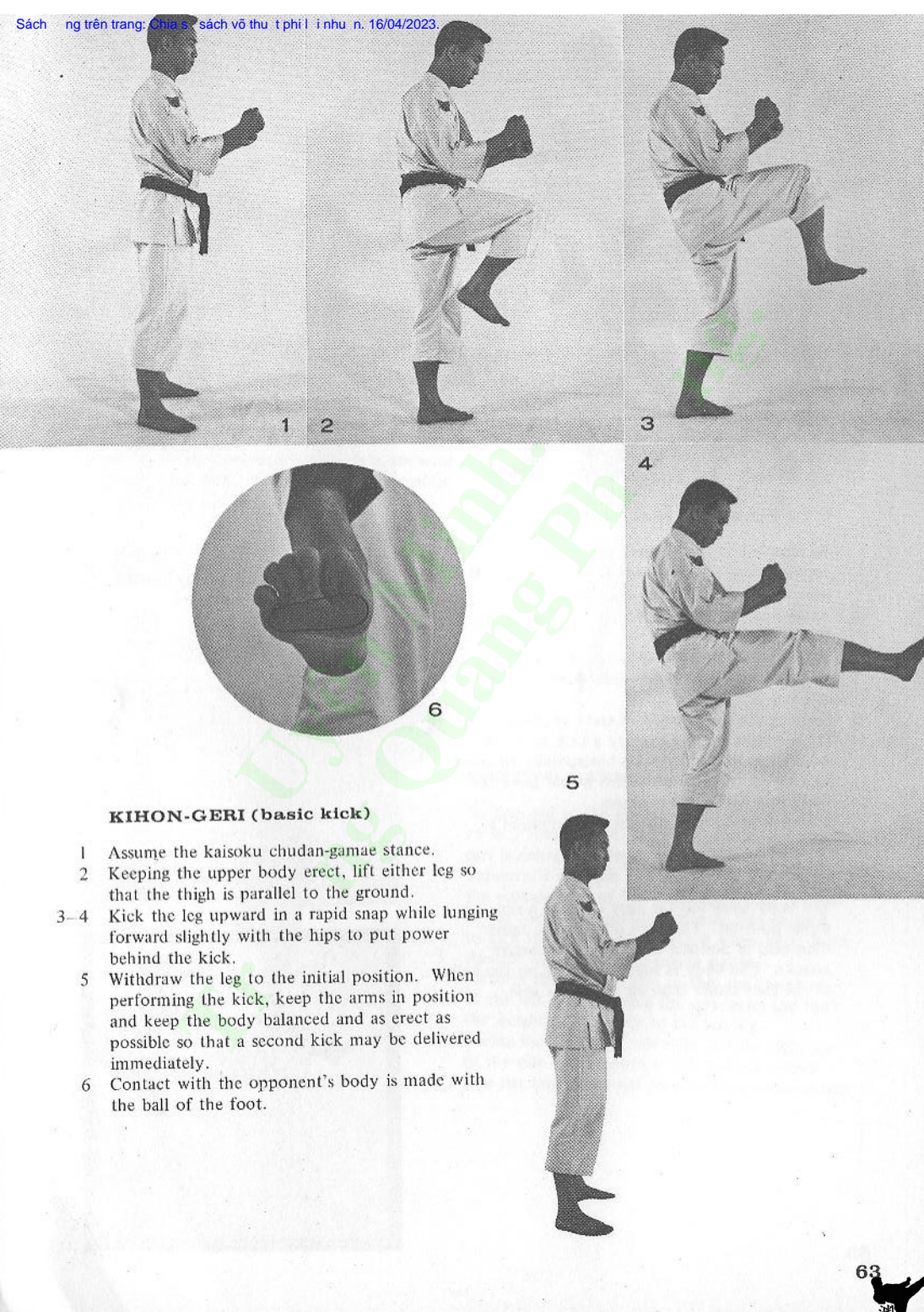
JUN-GERI (short kick)

Similar to the jun-zuki, the jun-geri, applied when the opponent is in close range, uses the leg which is closer to the opponent.

- 1 Assume either the left or right chudan-gamae stance. If the left chudan-gamae stance is assumed, shift the weight of the body to the right leg.
- 2-3 Keeping the upper body as erect as possible and keeping the arms in position, lift the left leg and execute the kick as in the basic kick.
- 4 The kick is aimed at either side of the opponent's stomach or at the center of the stomach.

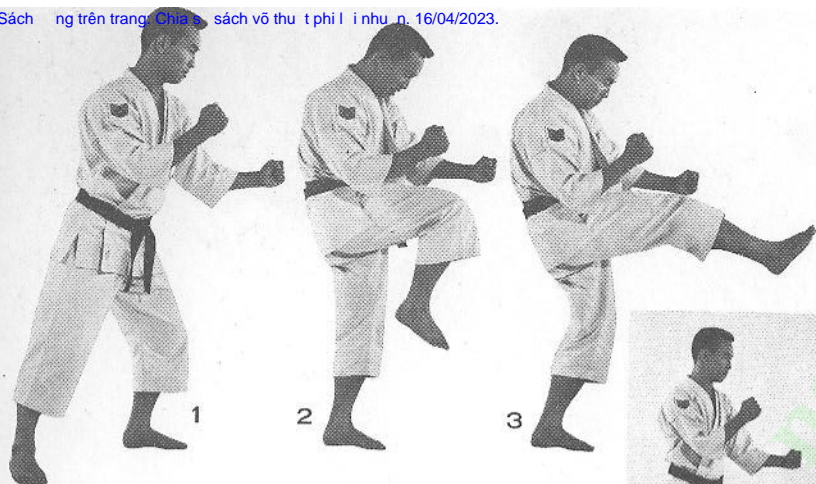


4



KIHON-GERI (basic kick)

- 1 Assume the kaisoku chudan-gamae stance.
- 2 Keeping the upper body erect, lift either leg so that the thigh is parallel to the ground.
- 3-4 Kick the leg upward in a rapid snap while lunging forward slightly with the hips to put power behind the kick.
- 5 Withdraw the leg to the initial position. When performing the kick, keep the arms in position and keep the body balanced and as erect as possible so that a second kick may be delivered immediately.
- 6 Contact with the opponent's body is made with the ball of the foot.



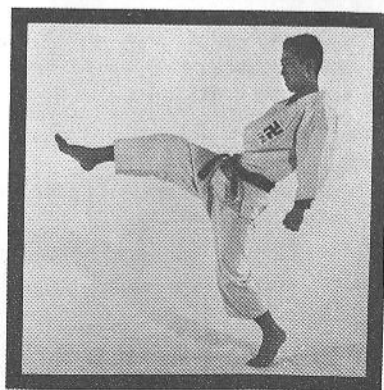
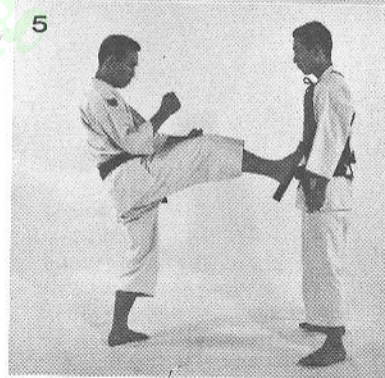
GYAKU-GERI (long kick)

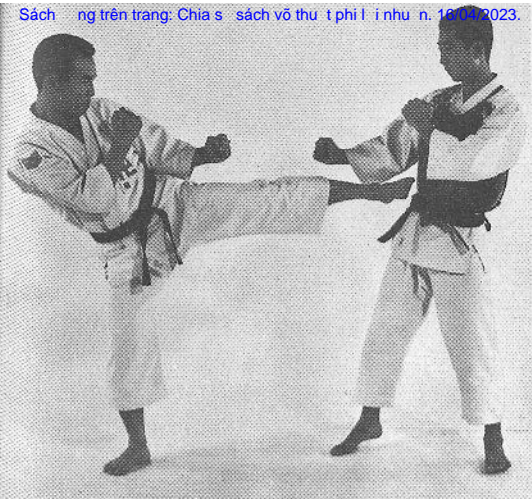
As opposed to the jun-geri, the gyaku-geri is applied when the opponent is not too close. It uses the leg farther from the opponent.

- 1 Assume either the left or right chudan-gamae stance.
- 2 If the left chudan-gamae stance is assumed, shift the weight of the body forward to the left leg.
- 3 Keeping the upper body as erect as possible, lift the right leg and execute a kick as in the basic kick. Extend the leg horizontally to avoid kicking up too high since this would leave the body in a vulnerable position.
- 4-5 The kick is aimed mainly at the opponent's stomach.

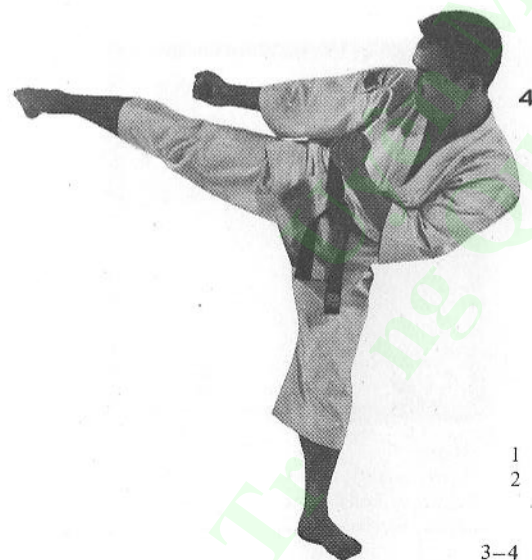
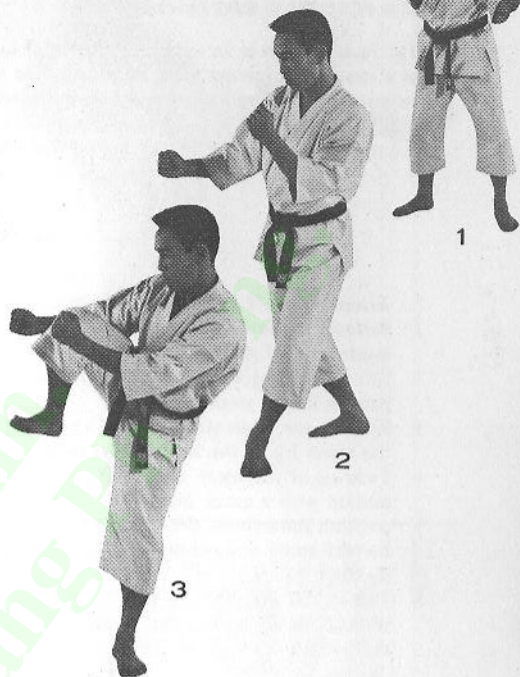
Mistake

The body leans too far back creating a very unstable position. The arms are lowered rather than held in position to be ready to receive attacks. The body is supported only on the balls of the foot rather than on the entire sole.





Contact with the opponent's body is made with the heel of the foot. Keep the arms in position throughout the kick.



SOKUTO-GERI (side kick)

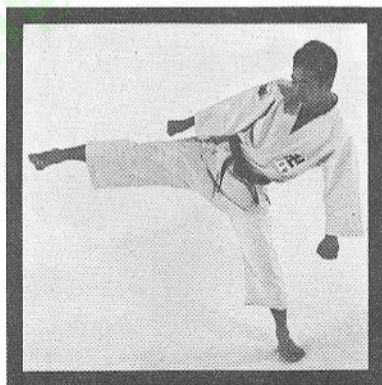
As opposed to the mawashi-geri which is delivered in a circular motion from the side, the sokuto-geri is delivered directly to the side to kick the opponent's stomach and uses either the heel or the outside edge of the foot rather than the ball of the foot. The sokuto-geri may also be used to kick the opponent's stomach when he is down.

- 1 Assume the left chudan-gamae stance.
- 2 Perform the sashikae-ashi so that the inside edge of the left foot is facing the opponent and shift the weight of the body to the left leg.
- 3-4 Facing the opponent sideways, lift the right leg to the side and execute a kick making certain that the body does not lean forward or backward.

MAWASHI-GERI (swing kick)

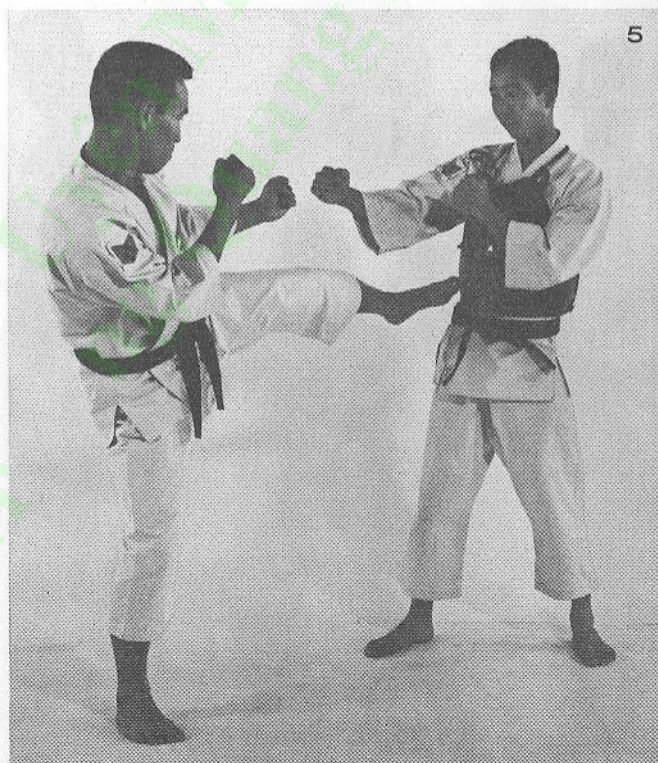
The mawashi-geri is an extremely powerful kick which is delivered in a circular movement from the side to the side of the opponent's stomach or kidneys. Though it cannot be delivered very rapidly, a skillfully executed mawashi-geri is almost impossible to block if the opponent does not assume the correct stance.

- 1 Assume the left chudan-gamae stance.
- 2 Perform the sashikae-ashi so that the inside edge of the right foot faces the opponent. Lift the left leg to the side so that the thigh is parallel to the ground.
- 3 Keeping the thigh stable, twist the hips to raise the lower leg to the side parallel to the ground.
- 4 Twisting at the waist, execute a kick in a circular motion with a quick snap, keeping the arms in position throughout the kick. All steps should be performed as quickly as possible so as to maintain balance.
- 5 The kick is aimed at the side of the opponent's stomach or at the kidneys. Withdraw the leg to the initial position after delivering the kick.



Mistake

The arms are lowered and not held in position. The upper body leans too far back so that balance becomes difficult to maintain.



CHAPTER

4 techniques

giwaken

The single form Giwaken, a series of basic defense and offense techniques composed for the purpose of practice, is a combination of the blocking, kicking, and thrusting techniques presented in the previous sections. Each of them must be performed carefully with pauses between each series of steps. Execute series from both left and right stances.

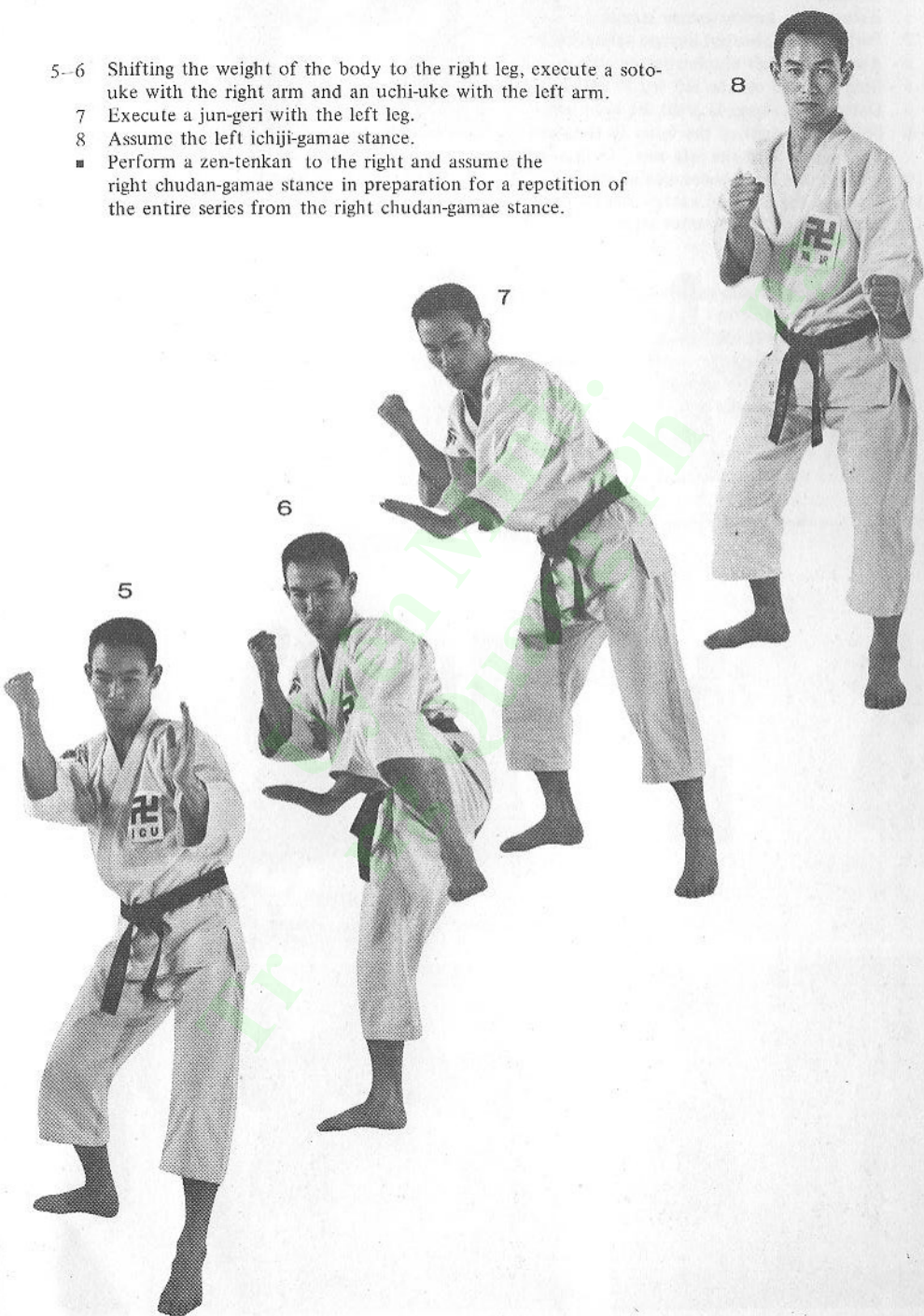
GIWAKEN I (single form)

Each step must be performed carefully with pauses.

- 1 Assume the kesshu-gamae stance; breathe regularly.
- 2 Assume the left chudan-gamae stance by withdrawing the right leg.
- 3 Step forward on the left leg and deliver a jodan jun-zuki with the left arm.
- 4 Immediately withdraw the left arm and deliver a gyaku-zuki with the right arm.



- 5-6 Shifting the weight of the body to the right leg, execute a soto-uke with the right arm and an uchi-uke with the left arm.
- 7 Execute a jun-geri with the left leg.
- 8 Assume the left ichiji-gamae stance.
- Perform a zen-tenkan to the right and assume the right chudan-gamae stance in preparation for a repetition of the entire series from the right chudan-gamae stance.



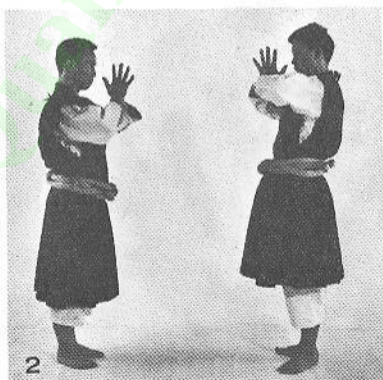
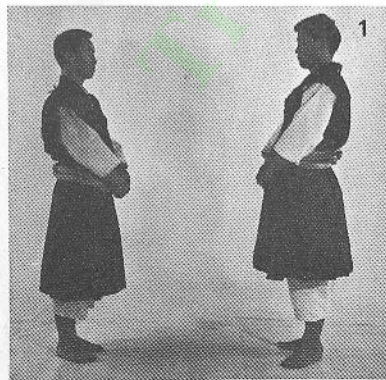
GIWAKEN I (pair form)

Offense

- 1 Assume the kesshu-gamae stance.
- 2 Perform the Shorinji kempo salutation.
- 3 Assume the left chudan-gamae stance.
- 4 Step forward on the left leg to deliver a jun-zuki with the left arm.
- 5 Deliver a gyaku-zuki with the right arm.
- 6-8 Shift the weight of the body to the right leg in order to execute a shita-uke with the left arm. Deliver a jun-geri with the left leg.
- 9 Assume the left chudan-gamae stance.
- 10 Perform the Shorinji kempo salutation.
- 11 Assume the kesshu-gamae stance.

Defense

- 1 Assume the kesshu-gamae stance.
- 2 Perform the Shorinji kempo salutation.
- 3 Assume the left chudan-gamae stance.
- 4 Withdraw the left leg and shift the weight of the body to the left leg to execute an uwa-uke with the right arm.
- 5 Execute a shita-uke with the left arm and an uchi-uke with the right arm.
- 6-8 Deliver a jodan jun-zuki with the right arm.
- 9 Assume the left chudan-gamae stance.
- 10 Perform the Shorinji kempo salutation.
- 11 Assume the kesshu-gamae stance.







GIWAKEN II (single form)

The Giwaken II should be performed in a series with pauses between each series.

Series I

- 1 Assume the left chudan-gamae stance.
- 2 Stepping forward slightly on the left leg, shift the weight of the body to that leg. Execute an uchi-uke with the left arm to protect the face.
- 3 Withdraw the left arm and deliver a gyaku-zuki with the right arm.
- 4 Execute a gyaku-geri with the right leg.

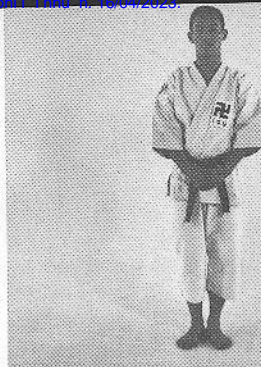
Series II

- 5 Shifting the weight of the body to the right leg, execute the shita-uke with the left arm.

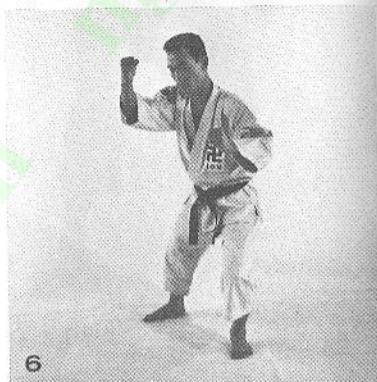
Series III

- 6—7 Deliver a jun-geri with the left leg.
 - 8 Assume the left chudan-gamae stance.
- Perform the han-tenkan to the right. Assume the right chudan-gamae in preparation for a repetition of the entire series from the right chudan-gamae stance.





1 2



6

tenchiken

The single form of Tenchiken, another series of basic defense and offense techniques composed for the purpose of practice, must be performed in series of steps with pauses only between each series. Practice from both left and right stances.

TENCHIKEN I (single form)

- 1 Assume the kesshu-gamae stance.
- 2 Withdraw the right leg and assume the left chudan-gamae stance.
- 3 Step forward on the left leg and deliver a jodan jun-zuki with the left arm.
- 4 Immediately withdraw the left arm and deliver a gyaku-zuki with the right arm.
- 5-8 Pass the right arm across the front of the face and execute a soto-uke. At the same time, deliver a side kagi-zuki with the left arm.
- 9 Withdraw the left leg and raise the right arm to apply an uwa-uke.
- 10 Execute an uchi-uke with the right arm and a shita-uke with the left arm.
- 11-12 Execute a harai-uke with the right arm and a soto-uke with the left arm.
- 13-14 Execute the jun-geri with the right leg.
- 15 Assume the



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TENCHIKEN I (pair form)

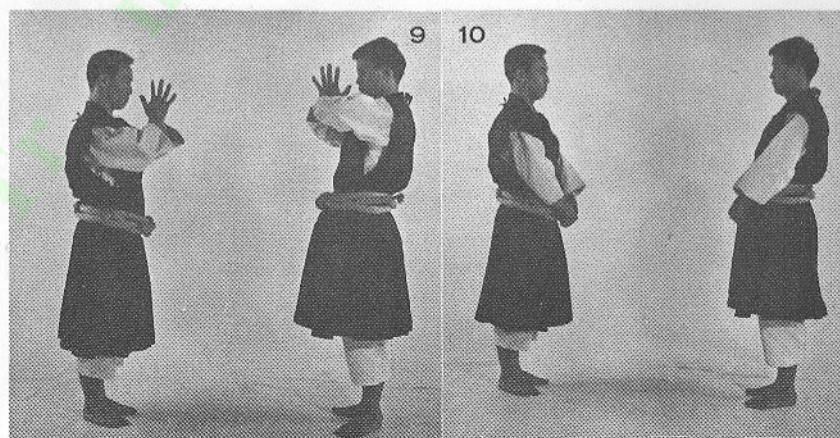
Offense

- 1 Assume the kesshu-gamae stance.
- 2 Perform the Shorinji kempo salutation.
- 3 Assume the left chudan-gamae stance.
- 4 Step forward on the left leg and execute a jodan jun-zuki with the left arm.
- 5 Deliver a gyaku-zuki with the right arm.
- 6-7 Stepping further forward on the left leg, execute first a soto-uke with the right arm and then a side kagi-zuki with the left arm.
- 8 Assume the left chudan-gamae stance.
- 9 Perform the Shorinji kempo salutation.
- 10 Assume the kesshu-gamae stance.

Defense

- 1 Assume the kesshu-gamae stance.
- 2 Perform the Shorinji kempo salutation.
- 3 Assume the left chudan-gamae stance.
- 4 Withdraw the left leg and shifting the weight of the body to it, execute an uwa-uke with the right arm.
- 5 Execute a shita-uke with the left arm.
- 6-7 Execute a harai-uke with the right arm in order to block the opponent's kagi-zuki and follow with a jun-geri with the right leg to the side of his stomach.
- 8 Assume the left chudan-gamae stance.
- 9 Perform the Shorinji kempo salutation.
- 10 Assume the kesshu-gamae stance.







TENCHIKEN II (single form)

The Tenchiken II must be performed in a series of steps with pauses between each series.

Series I

- 1 Assume the left ichiji-gamae stance.
- 2-3 Step forward on the left leg and deliver a chudan furi-zuki with the left arm.
- 4 Immediately withdraw the left arm and deliver a chudan gyaku-zuki with the right arm.

Series II

- 5-8 Execute an uchiage-uke with the right arm and step forward once again on the left leg in order to deliver a chudan kagi-zuki with the left arm.

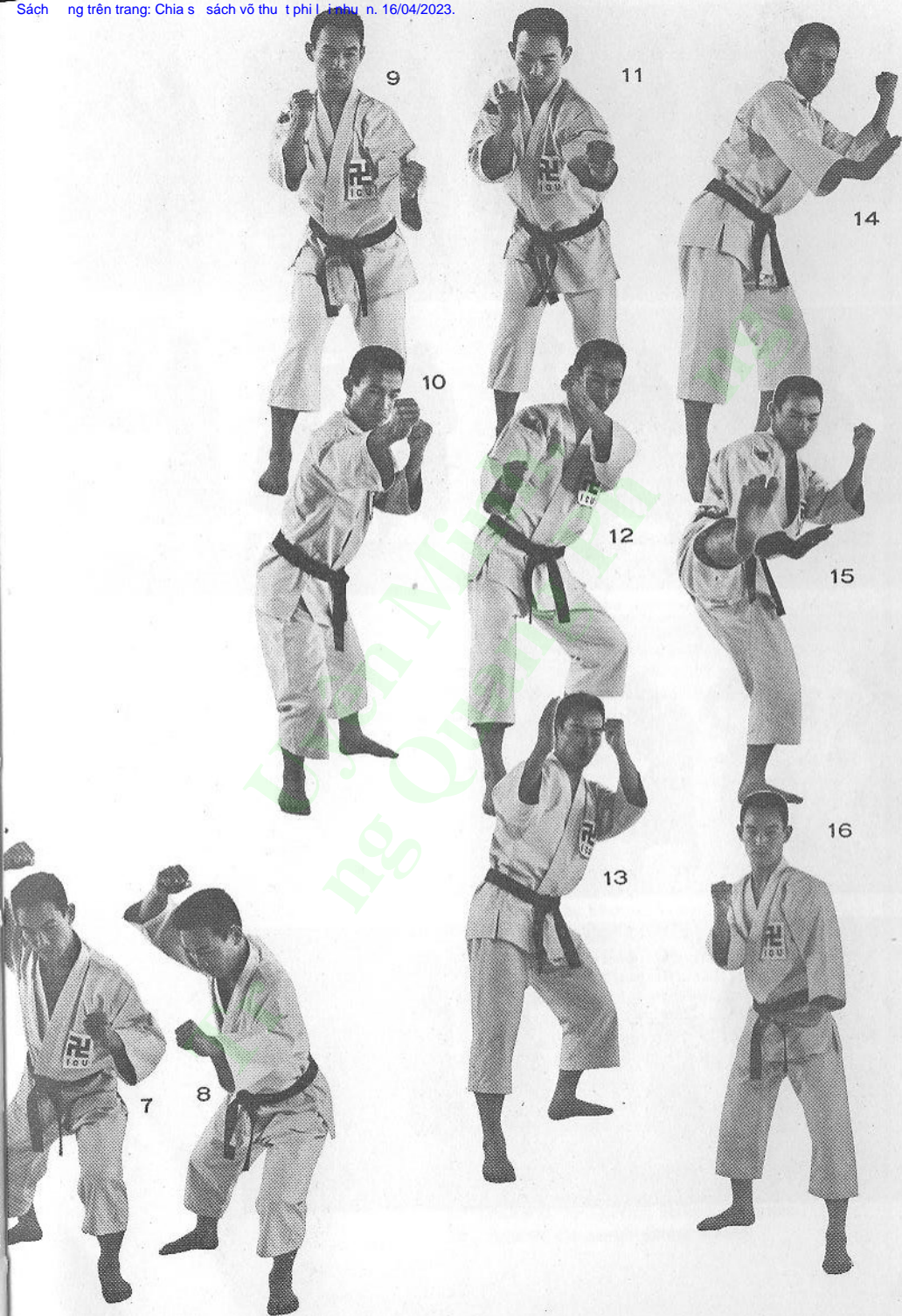
Series III

- 9-10 Step forward on the right leg to deliver a jodan jun-zuki with the right arm.

- 11 Immediately withdraw the right arm and deliver a gyaku-zuki with the left arm.

Series IV

- 12-14 After executing a soto-uke with the left arm and a shita-uke with the right arm, shift the weight of the body to the left leg.
- 15 Execute a jun-geri with the right leg.
- 16 Withdraw the right leg to assume the left ichiji-gamae stance.







Offense

- ## Defense

- 81

nioken

The Nioken methods of defense and counter-attack against jodan thrusts and kicks help perfect the basic techniques and instill the principles of defense in the trainee.

These series must be practiced from both the left and right stances in continuous motions without pauses, for speed is one of the most important factors in becoming proficient in Shorinji kempo.

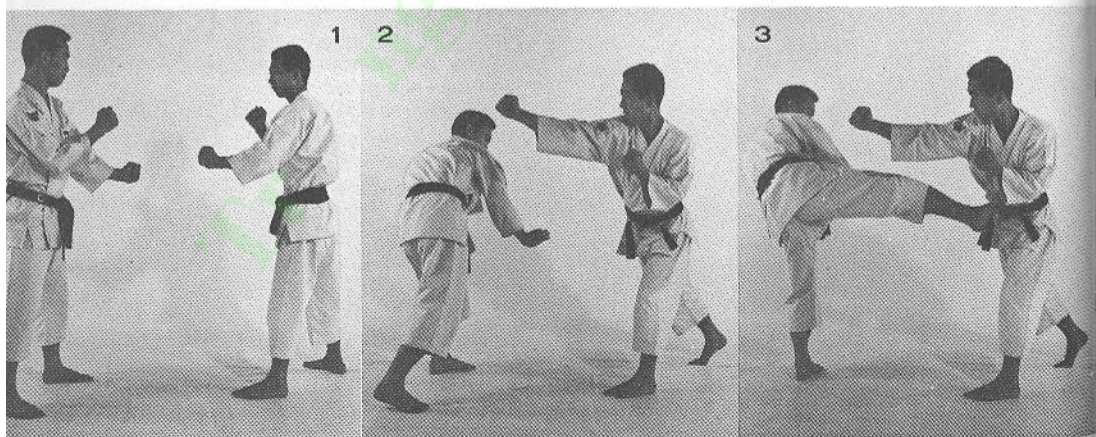
RYUSUI-GERI (circular-dodge kick)

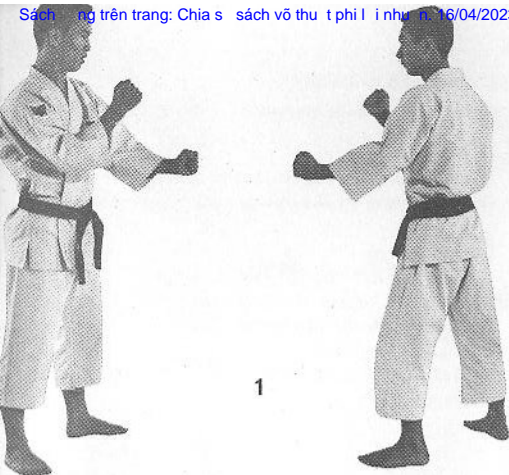
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Step forward and deliver a gyaku-zuki with the right arm to the opponent's face.

Defense

- 1 Assume the left chudan-gamae stance.
- 2 Perform the ryusui dodging technique to the left in order to avoid the thrust. At the same time, block possible kicks with a right shita-uke.
- 3 Deliver a right mawashi-geri to the opponent's stomach.





1

UWA-UKE-ZUKI (upward-block thrust)

Offense

- 1 Assume the left chudan-gamae stance.
- 2-3 Deliver a shuto-giri with the right arm to the opponent's head.

Defense

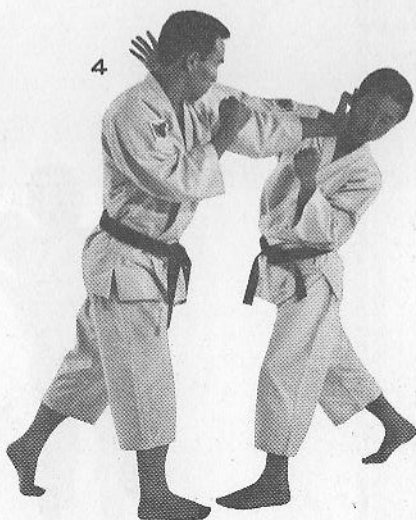
- 1 Assume the left chudan-gamae stance.
- 2-3 Step forward on the right leg and block the opponent's thrust with a left uwa-uke. Shift the weight of the body to the right leg and deliver a right jun-zuki to the opponent's stomach.
- 4 Deliver a kumade-zuki with the left arm to the opponent's chin.



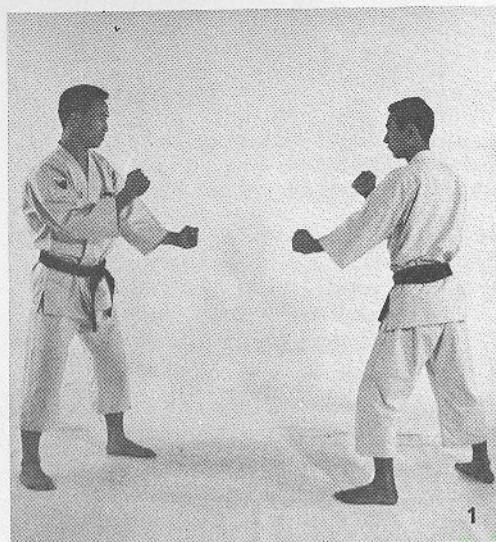
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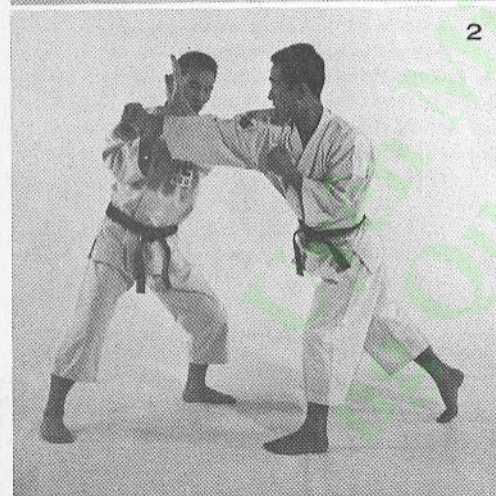
UCHI-UKE-ZUKI (inward-block thrust)

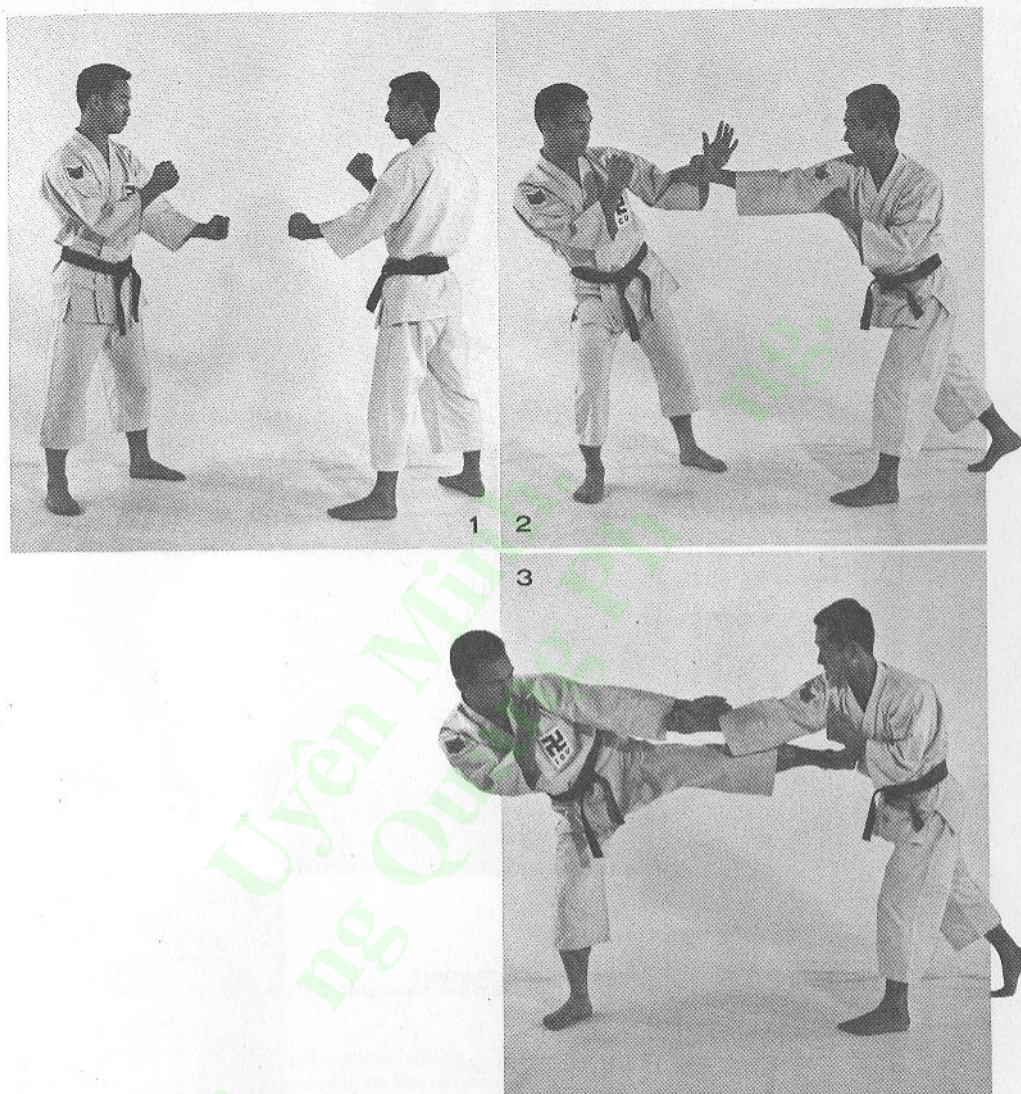
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Deliver a right gyaku-zuki to the opponent's face.

Defense

- 1 Assume the left chudan-gamae stance.
- 2 Perform the kaishin dodging technique to the left and block the opponent's thrust with a left uchi-uke.
- 3 Deliver a right gyaku-zuki to the opponent's stomach.





UCHI-UKÉ-GERI (inward-block kick)

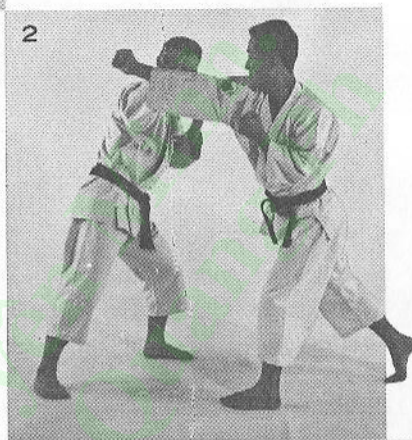
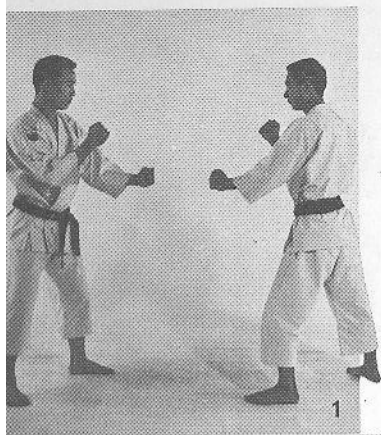
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Deliver a right gyaku-zuki to the opponent's face.

Defense

- 1 Assume the left chudan-gamae stance.
- 2 Perform the sorimi dodging technique and block the opponent's thrust with a left uchi-uke.
- 3 Deliver a left sokuto-geri to the right side of the opponent's stomach.





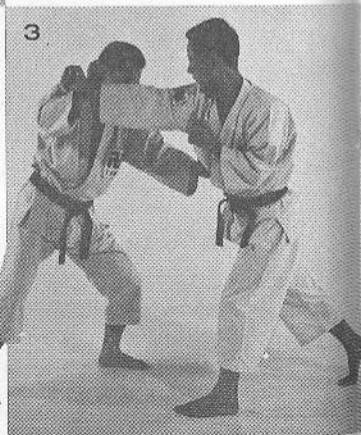
SOTO-UKE-ZUKI (outward-block thrust)

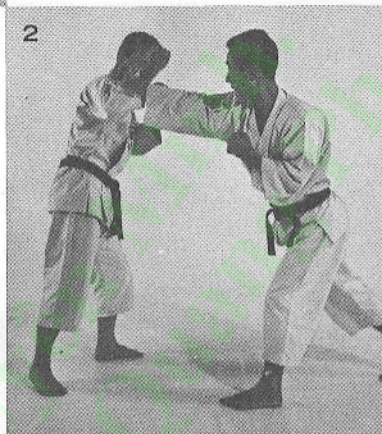
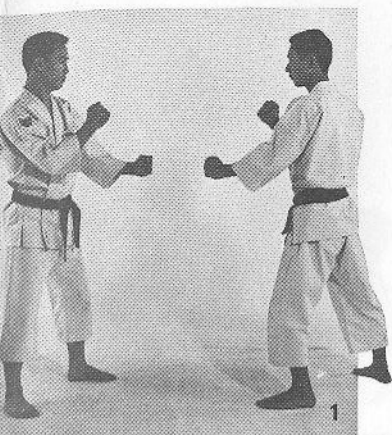
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Deliver a right gyaku-zuki to the opponent's face.

Defense

- 1 Assume the left chudan-gamae stance.
- 2 Perform the kaishin dodging technique to the left and block the opponent's thrust with a right soto-uke.
- 3 Deliver a left jun-zuki to the side of the opponent's stomach.





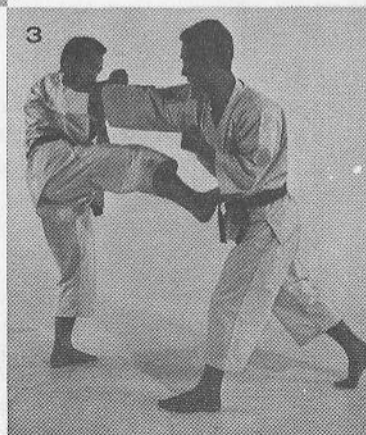
SOTO-UKE-GERI (outward-block kick)

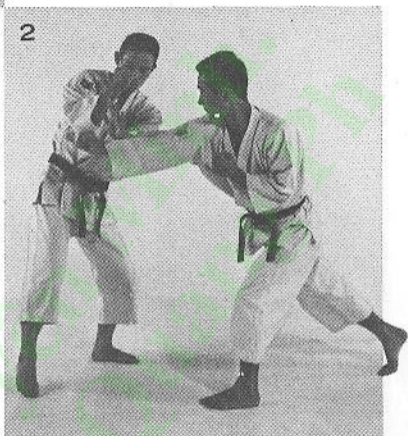
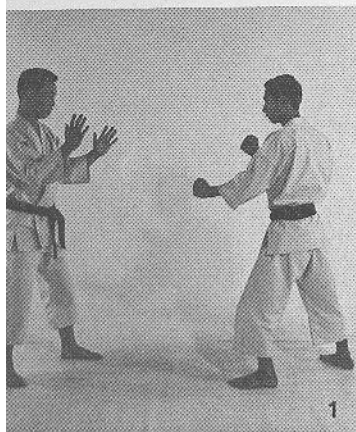
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Deliver a right gyaku-zuki to the opponent's face.

Defense

- 1 Assume the left chudan-gamae stance.
- 2 Perform the yoko-furimi dodging technique to the left and block the opponent's thrust with a right soto-uke.
- 3 Deliver a right gyaku-geri to the opponent's stomach.





sangoken

SHITA-UKE-GERI

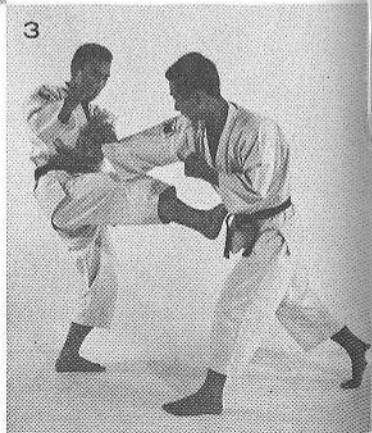
(downward-block kick)

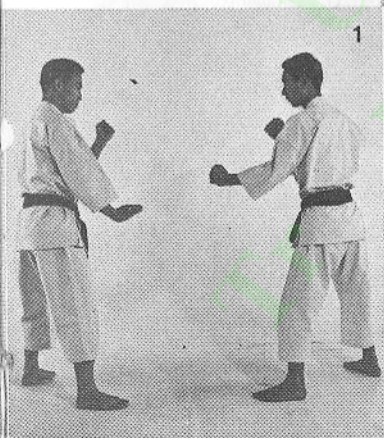
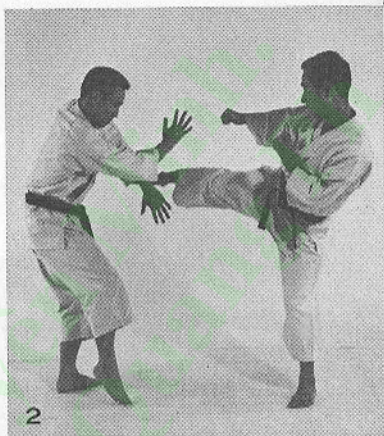
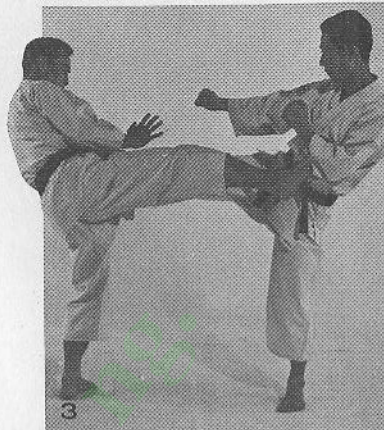
Offense

- 1 Assume the left chudan-gamae stance.
- 2 Deliver a right gyaku-zuki to the opponent's stomach.

Defense

- 1 Assume the hasso-gamae stance.
- 2 Perform the yoko-furimi dodging technique to the left and block the opponent's thrust with a left shita-uke.
- 3 Deliver a right gyaku-geri to the opponent's stomach.





JUJI-UKE-GERI

(crossed-hand-block kick)

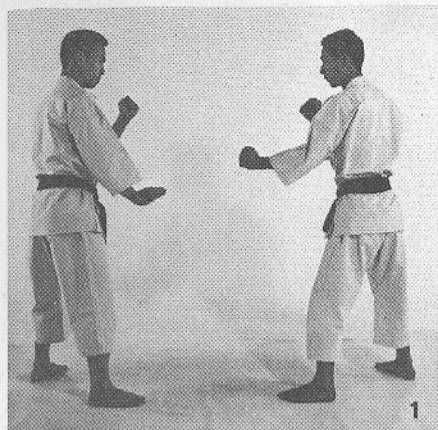
Offense

- 1 Assume the right chudan-gamae stance.
- 2 Perform the sashikae-ashi and deliver a right mawashi-geri to the opponent's stomach.

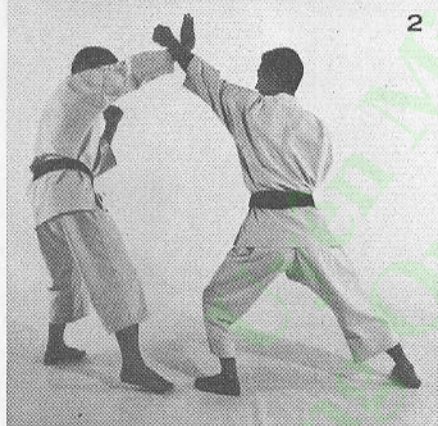
Defense

- 1 Assume the right ichiji-gamae stance.
- 2 Slightly withdrawing the right leg, block the opponent's kick with a juji-uke.
- 3 Deliver a right jun-geri to the opponent's stomach.

tennoken



1



2



3

The Tennoken, methods of defense and counter-attack against continuous series of thrusts and kicks beginning with a thrust, require speed and accuracy for the opponent thrusts with both arms in one motion in such a way that the second thrust appears stronger than the first.

TENNOKEN I

Tennoken I is the technique used against an opponent who delivers consecutive thrusts with both arms—one aimed at the face and the other at the stomach.

Offense

- 1 Assume the left chudan-gamae stance.
- 2 Advance with the left leg and deliver a left jun-zuki to the opponent's face.
- 3 Immediately withdraw the left arm and deliver a right gyaku-zuki to the opponent's stomach.

Defense

- 1 Assume the right ichiji-gamae stance.
- 2 Execute a right uwa-uke to block the opponent's jun-zuki.
- 3 Block the opponent's gyaku-zuki with a left shita-uke. Note that this thrust is stronger than the first. At the same time, use a right uchi-uke with the right arm to protect the face and deliver a right jun-geri to the opponent's stomach.





PART

3 JUHO: passive system

Trần Uyên Minh.
Trần Quang Phụng.



CHAPTER

5 basic techniques

basic defense techniques

The previous sections dealt with techniques to be used against opponents attacking with kicks or thrusts, but when an opponent grabs an arm or wrist, another series of techniques must be applied. The basic defense techniques are the first and most fundamental. As in the case of blocking techniques, which are the first step in dealing with kicks and thrusts, the basic defense techniques are purely defensive, but, if correctly executed, they may be used to one's advantage. This is in keeping with the principle of Shorinji kempo that the primary objective of the various techniques is self-defense.

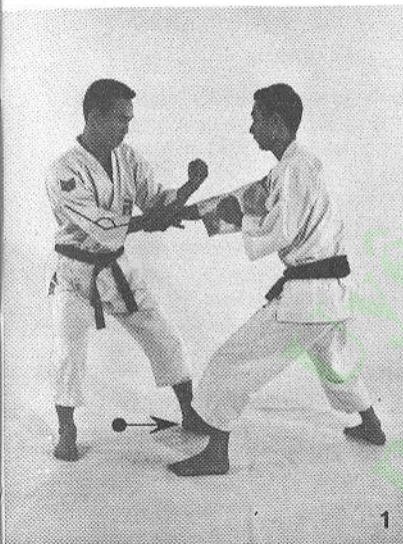
The purpose of the basic defense techniques is to lock and stabilize the body in position so that the opponent cannot get the upper hand. By applying the principle of not resisting but of moving toward the opponent's push or pull, they free the arms and wrists to perform various moves. Only after having applied these techniques to check the opponent can one use the eluding techniques (see following next section). Thus proficiency in the basic defense techniques is an indispensable qualification in mastering the eluding techniques.

KAGITE-SHUHO (locked-hand defense)

The kagite-shuho is an extremely effective defense technique to prevent oneself from being pushed or pulled by an opponent who has grabbed hold of your wrist or arm.

If the opponent grabs and pulls the right arm, as in photograph 1, immediately step in the direction of the pull on the left leg, but do not resist or exert pressure in the direction opposite that of the pull. The elbow of the arm being pulled rests firmly on the ribs. The weight of the body should be on the right leg with the inside edge of that leg facing the opponent and the body dropped down slightly for stability.

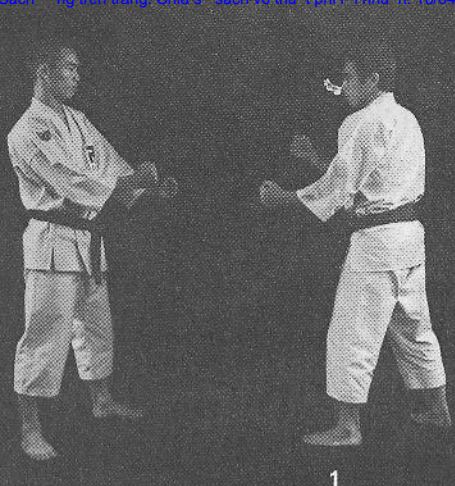
Rigidly outstretch the fingers of the right hand and position it in line with the center of the body; point it toward the opponent.



1



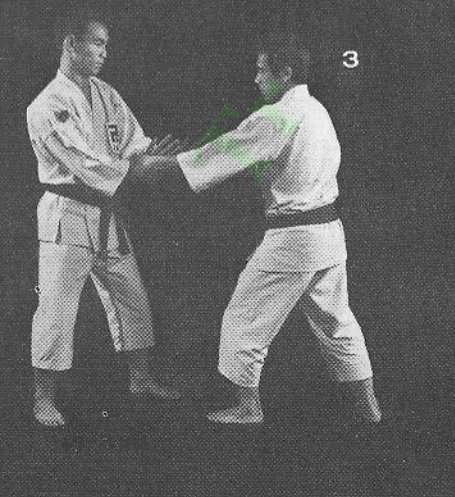
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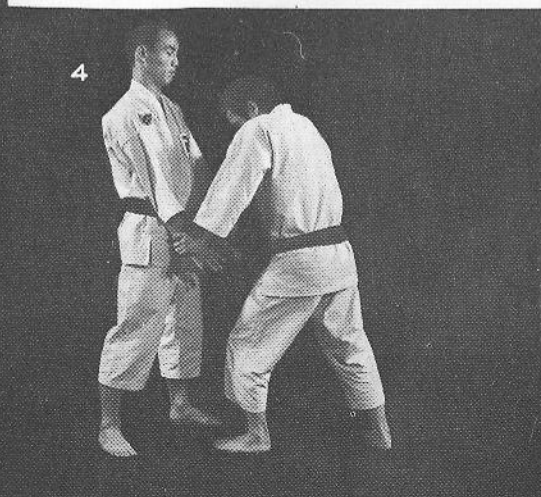
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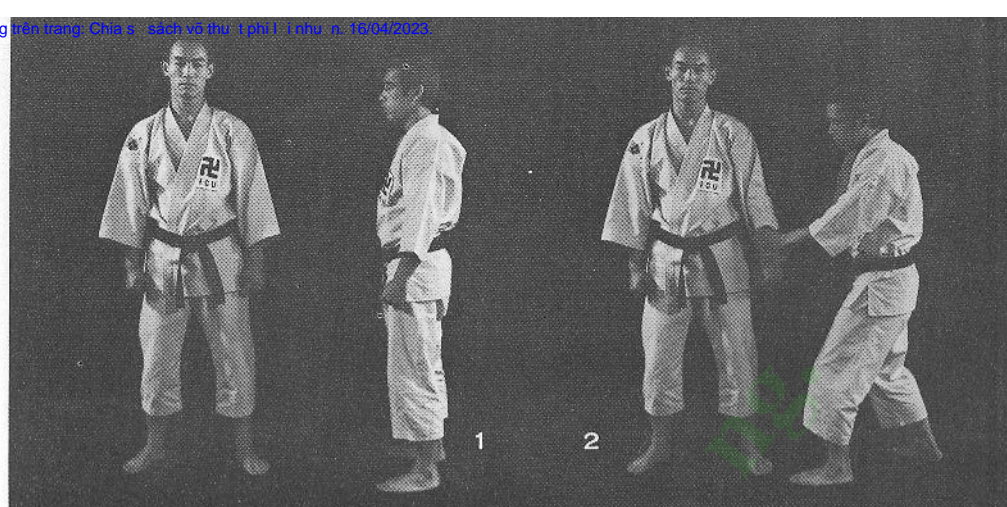


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TSUITATE-SHUHO (lowered-hand defense)

The tsuitate-shuho is the defense technique applied when the opponent grabs both wrists and attempts to push them down.

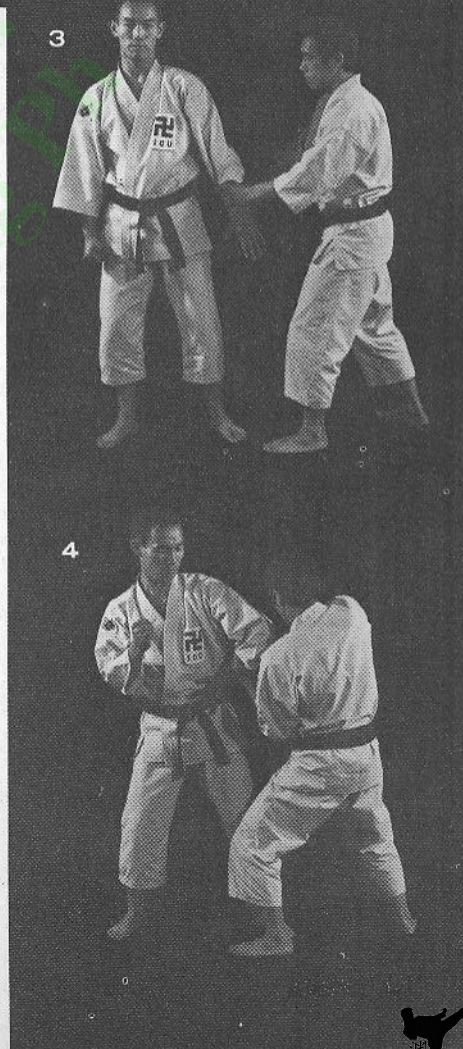
- 1-2 The opponent approaches and grabs both wrists.
- 3 Rigidly outstretch the fingers of both hands.
- 4 When the opponent attempts to push the wrists down, without resisting, rigidly extend the arms down close in front of the body. Palms must be turned down. The feet must be about shoulder-width apart and the body must remain erect.



SANKAKU-SHUHO **(triangular defense)**

The sankaku-shuho is used when the opponent approaches from the side to grab an arm or a wrist with both hands and attempts to twist it back.

- 1-2 The opponent approaches from the side and grabs a wrist with both hands.
- 3 Rigidly outstretch the fingers of the arm he holds.
- 4 When the opponent attempts to twist the wrist back, without resisting, move toward the opponent. Place the palm and fingers of the outstretched hand firmly on the side or center of the stomach. The body should be lowered slightly for stability. The other arm must be held in preparation for further defense or for counter-attacks.



basic eluding techniques

After having performed the basic defense techniques to check an opponent who has grabbed an arm or wrist, apply an eluding technique to free the arm. Shorinji kempo teaches various eluding techniques to suit the way the opponent has taken hold—whether he has grabbed one wrist or both and whether from the inside or the back or from above or below. But there are a number of principles common to all of the eluding techniques. To open a screw-top jar, one twists the lid in one direction and the jar in another and applies no direct pulling force on either because to do so would be only a waste of time. The Shorinji kempo eluding techniques combine similar twisting motion with an application of the principle of the fulcrum. They exert no other forces that would not only prove wasteful but might also hinder one's chances of successfully breaking away from the opponent's grasp. The wrist itself, remaining stationary, is freed by force provided by the forearm and elbow. Figure 1 shows a mathematical analysis of the rational method employed in the eluding techniques. The area gripped by the opponent becomes the fulcrum. Since this remains in a fixed position, it is possible to establish the following equation: $F_1 \cdot AB = F_2 \cdot AC$. AC is greater than AB; therefore F_1 is greater than F_2 . Applying the law of the fulcrum, it is possible to break the opponent's grip (F_1) by applying a smaller force (F_2).

The second common characteristic of all the eluding techniques is the increased effectiveness of the fulcrum principle brought about by moving toward the opponent to bring the gripped wrist into maximum proximity with one's own body.

Breaking the opponent's grip by pressing the seized wrist against the base of his thumb and thus freeing the hand is the third characteristic of these techniques. In other words, the techniques employ the weak grasping power of the opponent's thumb to enable the captured hand to break free on the thumb side of his hand. A strike to the opponent's eyes after the basic defense technique diverts his attention and creates an opportunity to carry out the eluding technique. This is the fourth characteristic of the category, and the fifth is the utilization of the momentum created by the eluding technique to strike the opponent's arm with the freed hand.

The second characteristic common to all of the Shorinji kempo eluding techniques is to move toward the opponent so that the wrist in the opponent's grip lies as close to one's body as possible. This is done to make the application of the fulcrum principle effective and possible.



The third characteristic is to perform the eluding techniques so that the wrist in the opponent's grip presses down on the base of the opponent's thumb and so that the wrist is drawn free by breaking through the opponent's grip on the side of the thumb. In other words, Shorinji kempo utilizes the weakness of the grasping power of the thumb to facilitate freeing of the wrist.

The fourth characteristic is to strike the opponent, for example in the eyes, after performing the basic defense technique to divert the opponent's attention so as to be able to perform the eluding technique.

The fifth characteristic is to utilize the momentum derived from the eluding motion to strike the opponent with the arm which had just been freed from the opponent's grip.

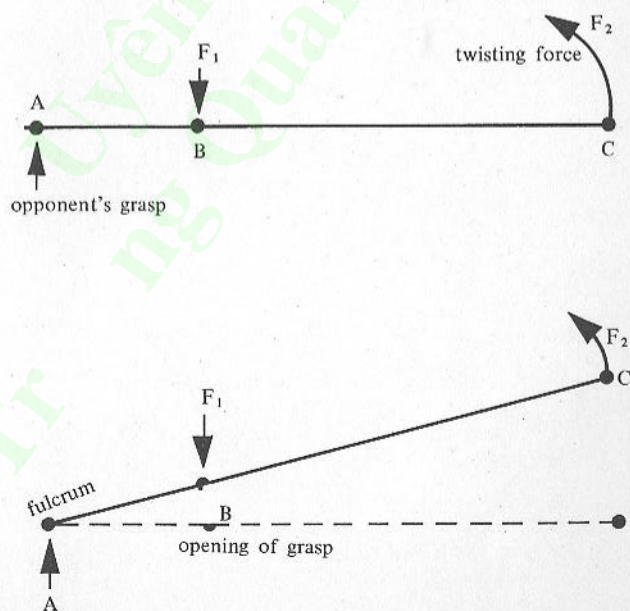
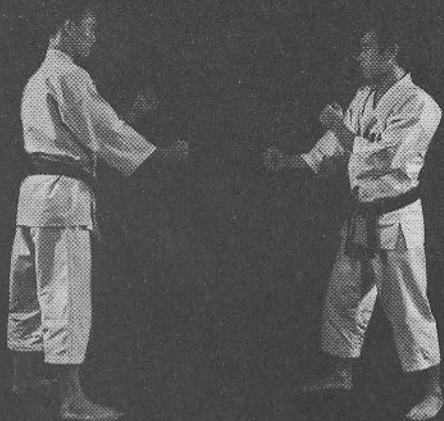


Fig. 1

KOTE-NUKI (outward-elbow draw)

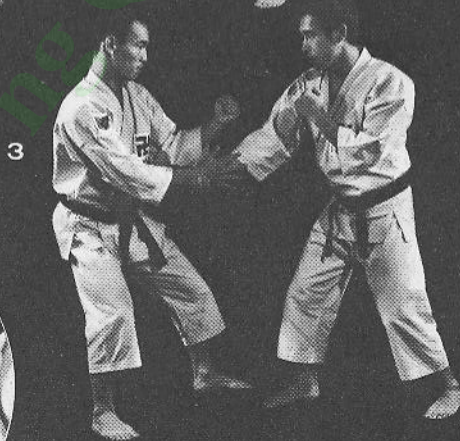
- 1 Assume the right chudan-gamae stance.
- 2 When the opponent grabs the inside of the right wrist with his right hand, rigidly outstretch the fingers of the right hand.
- 3 When the opponent attempts to pull, step forward on the left leg and execute a kagite-shuho.
- 4 Strike the opponent's eyes with the left hand.
- 5-6 Stepping forward on the right leg draw the seized wrist close to the body. Using the wrist as a fulcrum, press the opponent's hand downward slightly and snap the elbow up toward the



1



2



3



4



opponent so that the elbow lies nearly on his forearm. This movement frees the right wrist from the opponent's grip.

- 7 Utilizing the momentum derived from the eluding movement, deliver a uraken-uchi with the right arm.





- 1 Assuming the left chudan-gamae stance, lower the right arm.
- 2 When the opponent grabs both wrists from above execute a kagite-shuho.
- 3-4 Step in slightly with a chidori-ashi so that the right forearm is drawn close to the body. In the same motion, snap the elbow toward the opponent; use the right wrist as a fulcrum and turn the hand to the left. This movement frees the right arm from the opponent's grip.
- 5 Utilizing the momentum derived from the eluding movement, strike the opponent's eyes with the right hand.
- 6-7 Withdrawing the right arm deliver a gyaku-zuki with it.
- 8-9 Step forward with the right leg and apply the same eluding technique to free the left arm.
- 10 Utilizing the momentum derived from the eluding movement, deliver a gyaku-zuki with the left arm.
- 11 Assume the right chudan-gamae stance.



4



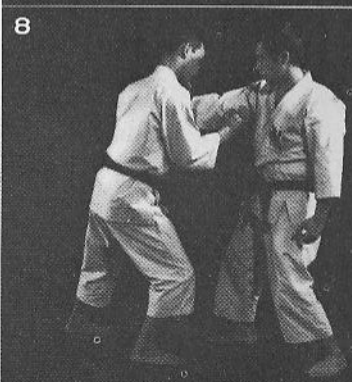
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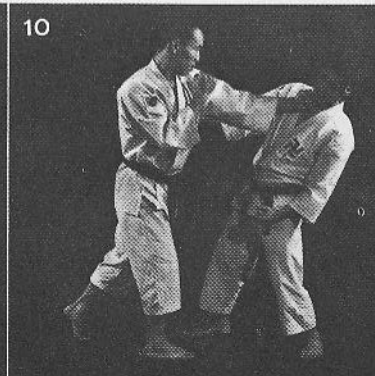
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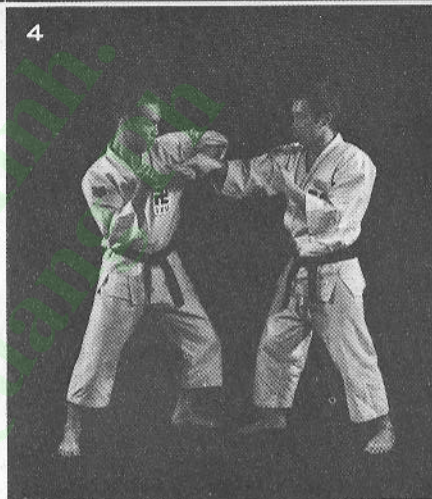
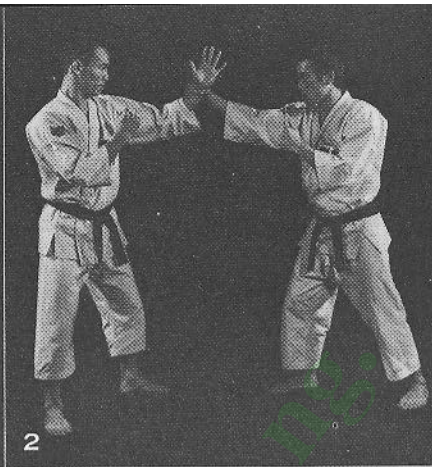
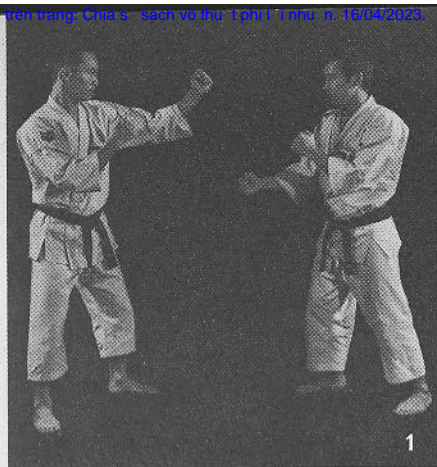
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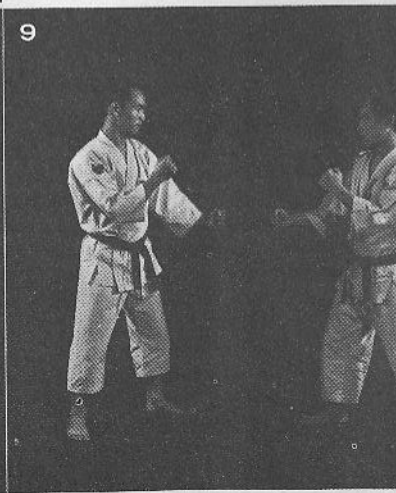
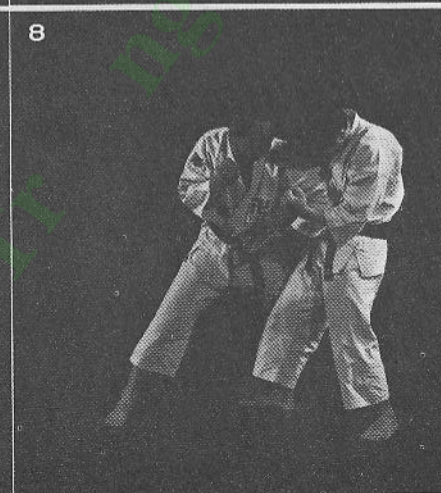
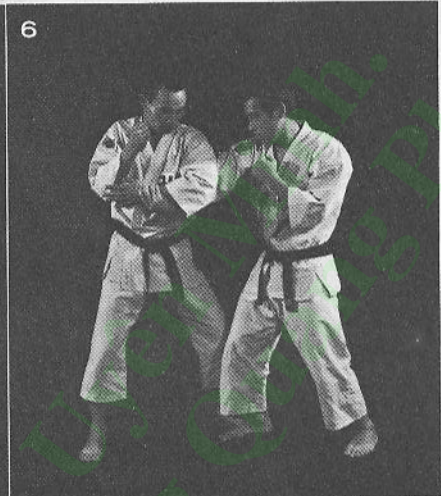
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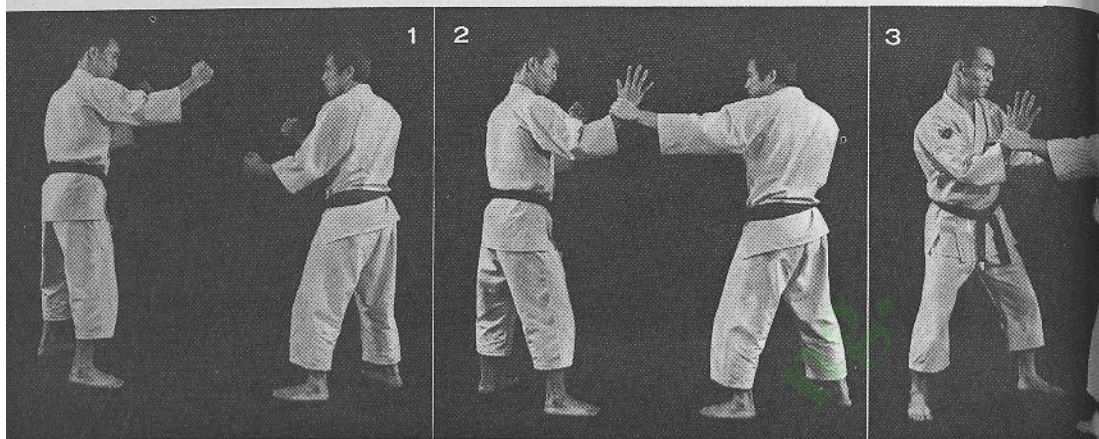


JUJI-NUKI (drop-elbow draw)

- 1 Assuming the left chudan-gamae stance, raise the left arm.
- 2 The opponent grabs the back of the left wrist with his right hand and attempts to pull the arm down.
- 3 Step forward and execute a kagite-shuho; hold the elbow firmly against the ribs.
- 4 Step forward with the left leg and, using the left wrist as a fulcrum, snap the elbow to the side and toward the opponent.
- 5-6 Immediately drop the elbow on the opponent's upper arm and pull it toward the chest. This movement frees the wrist from the opponent's grip.
- 7-8 Utilizing the eluding momentum derived from the movement, step forward with the left leg and execute a left hiji-uchi.
- 9 Assume the left chudan-gamae stance.

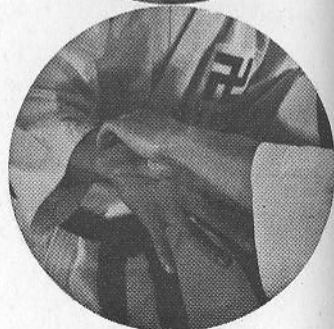
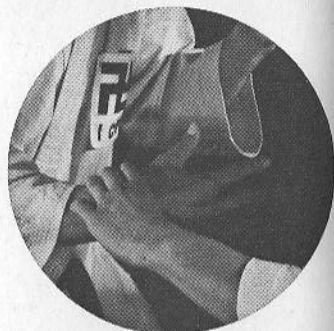


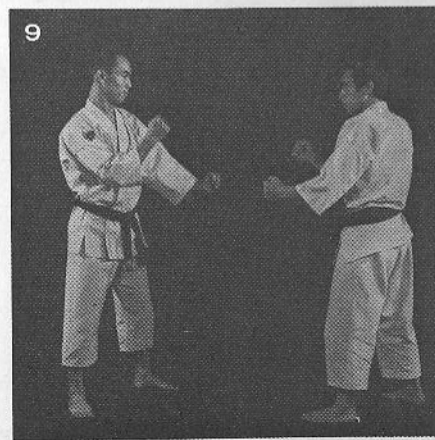
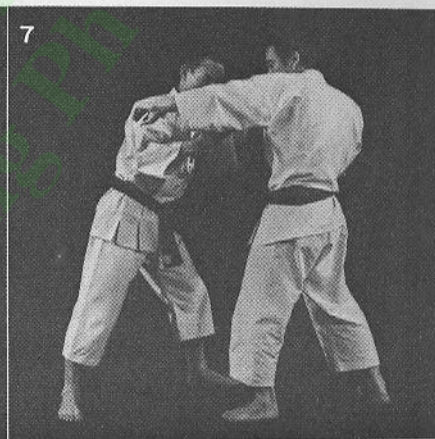
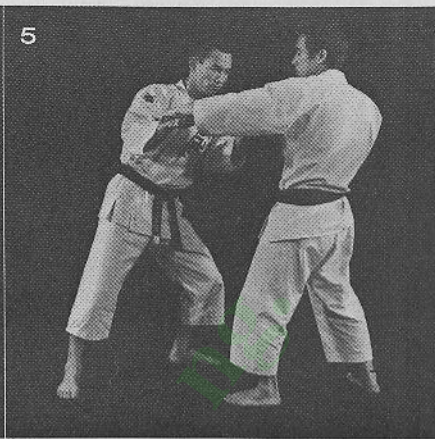
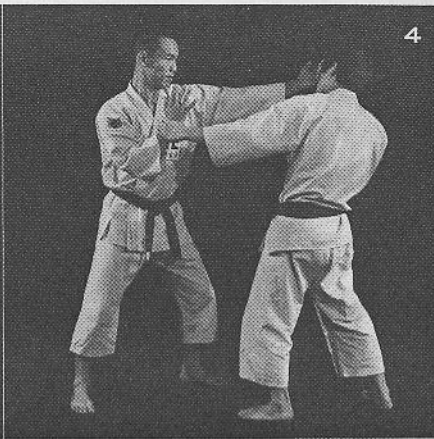




KIRI-NUKI (under-cut draw)

- 1 Assuming the right chudan-gamae stance, raise the right arm.
- 2 The opponent grabs the back of the right wrist with his left hand.
- 3 Step forward with the left leg and execute a kagite-shuho.
- 4 Strike the opponent's eyes with the left hand.
- 5-6 Lift the right elbow so that the right palm faces down and twist the arm to the side and toward the opponent's thumb. This movement frees the right wrist from the opponent's grip.
- 7-8 Utilizing the momentum derived from the eluding movement, deliver a right gyaku-zuki.
- 9 Assume the left chudan-gamae stance.



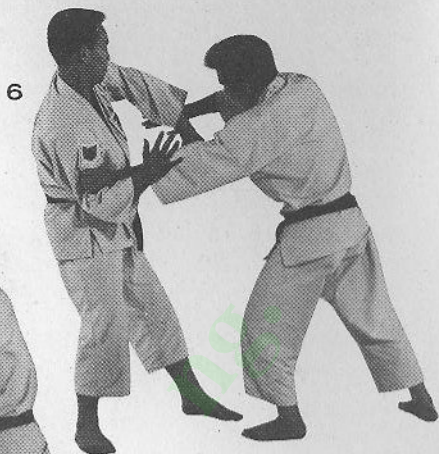
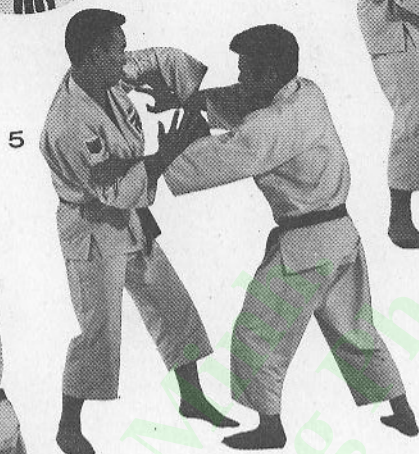
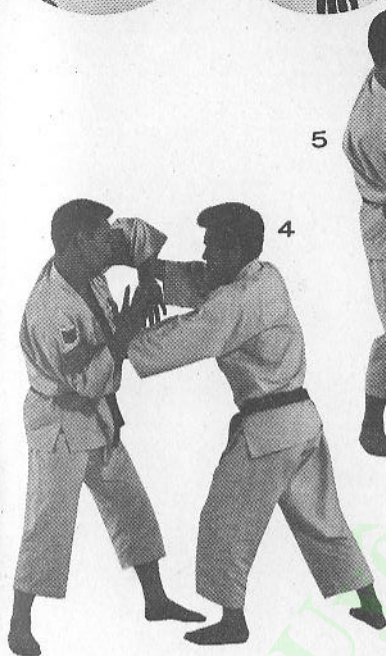
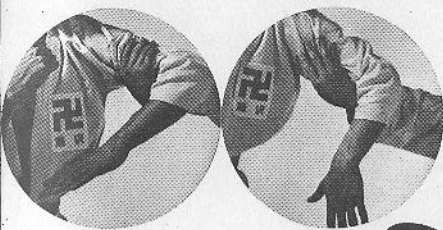




JOHAKU-NUKI (vertical-drop draw)

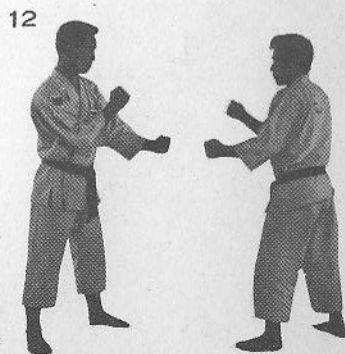
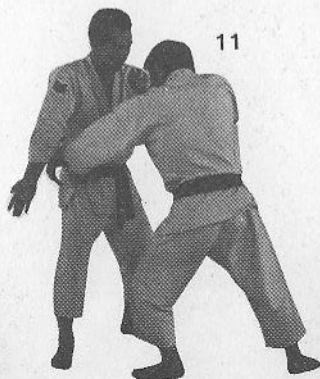
- 1 From the left chudan-gamae stance, lower the right arm.
- 2 The opponent grabs both arms just above the elbows.
- 3 Snap the forearms up and execute a kagite-shuho.
- 4 Raise the left elbow.
- 5-6 Snap the elbow down and extend the arm, twisting the entire arm slightly outward. This frees the left arm from opponent's grip.





OSHIKIRI-NUKI (vertical-lift draw)

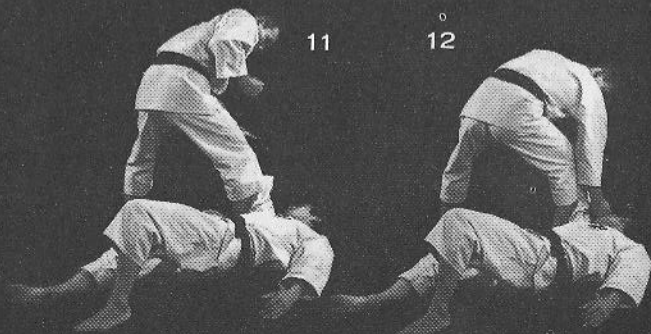
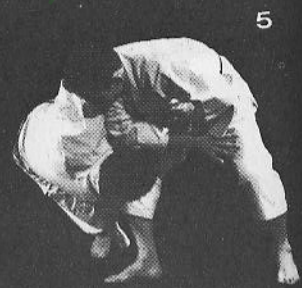
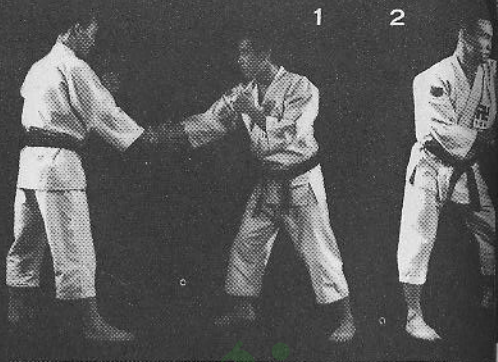
- 7 The opponent prevents the application of the johaku-nuki.
- 8-9 Therefore lift the forearm to the side opposite that used for the johaku-nuki.
- 10-11 Push to the side and extend the arm downward. This movement frees the right arm from the opponent's grip.
- 12 Assume the left chudan-gamae stance.

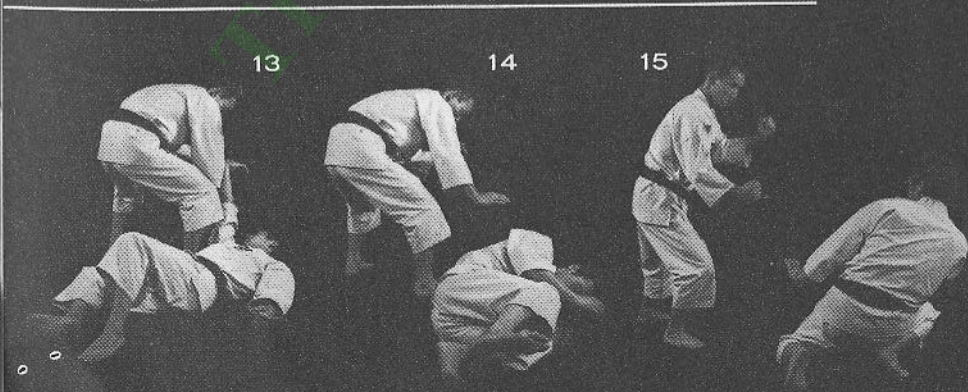
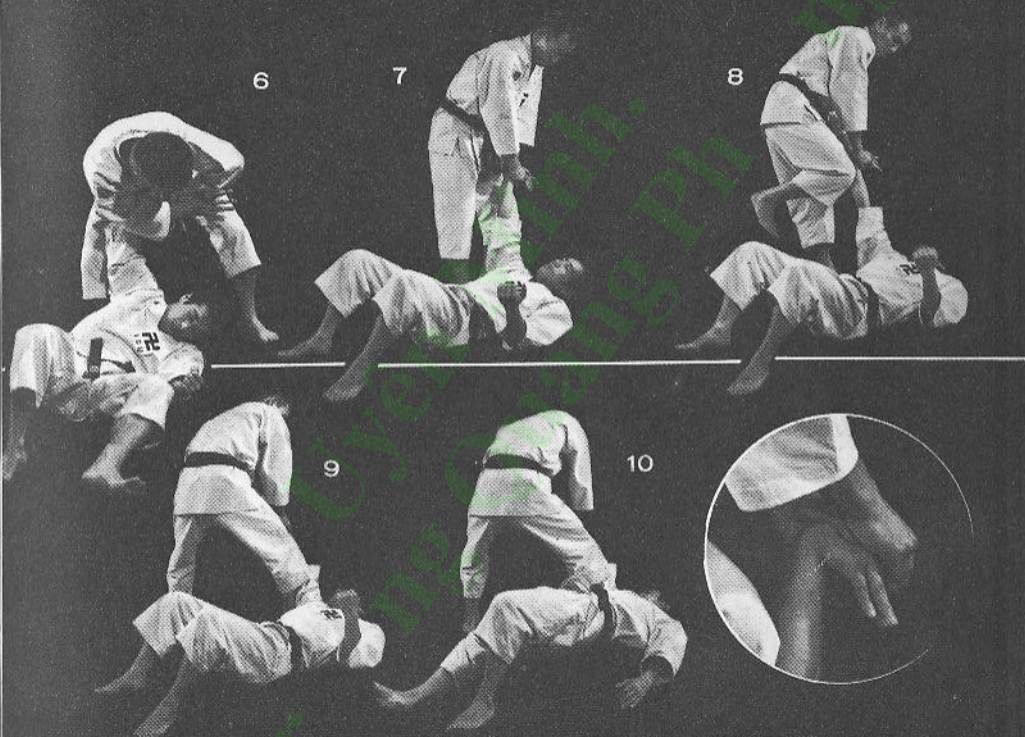
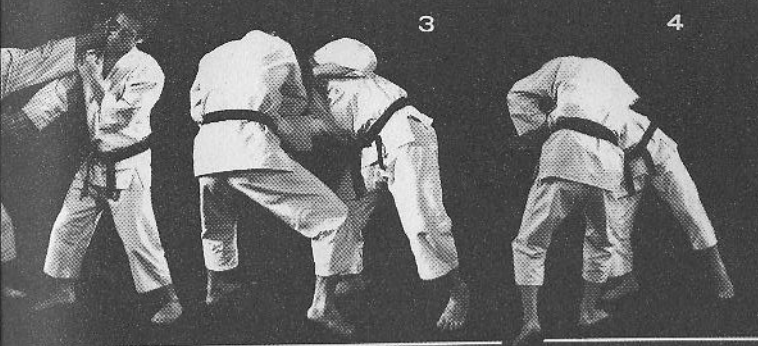


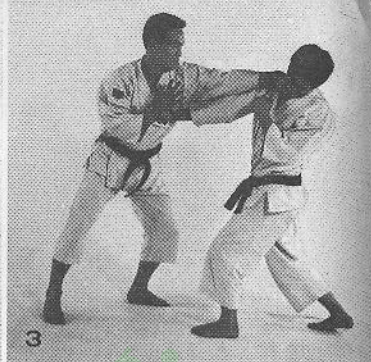
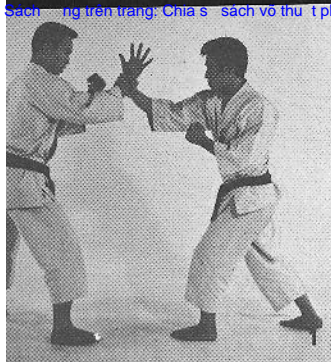
twisting techniques

GYAKU-GOTE (reverse twist)

- 1 Assume the right chudan-gamae stance. The opponent grabs the right wrist with his right hand.
- 2 When the opponent attempts to pull the arm, step forward with the left leg and execute a kagite-shuho. Strike the opponent's eyes with the left hand.
- 3 Place your left hand on the opponent's right wrist and free your right wrist from the opponent's grip by using a kote-nuki.
- 4-6 Step forward slightly with the right leg and perform the basic gyaku-gote. Turn 180 degrees by swinging the left leg. This will force the opponent to fall in front of your right foot.
- 7 Continue grasping the opponent's right hand with both hands and straighten his arm.
- 8 Kick the side of the opponent's stomach with the right leg.
- 9 Place the right knee against the opponent's left elbow.
- 10 At the same time, twist the opponent's hand and bend the first two fingers of his hand inward with the first two fingers of your right hand. This technique stretches the opponent's arm muscles to the maximum and causes so much pain that his stomach bends up.
- 11-12 Strike the opponent's face with the right fist.
- 13-15 Force the opponent away by pushing the back of his right forearm with the side of the right arm.

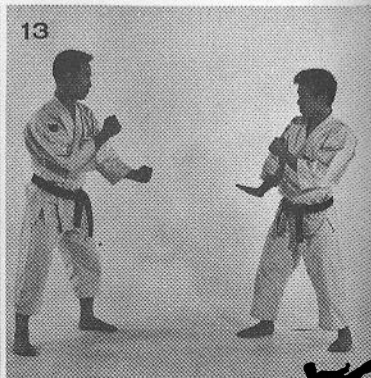
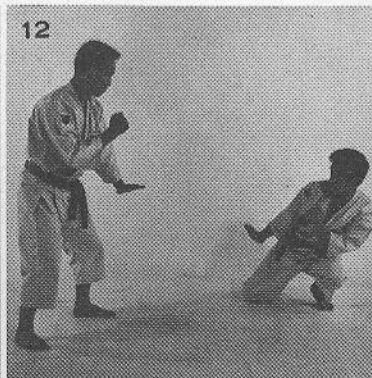
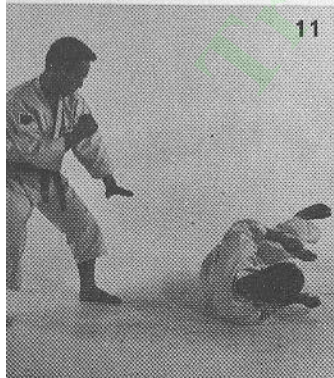
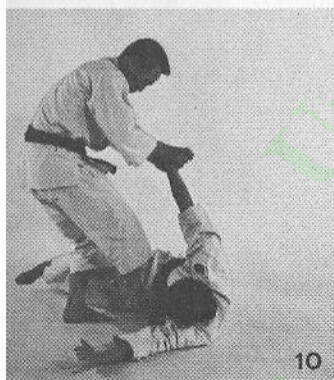


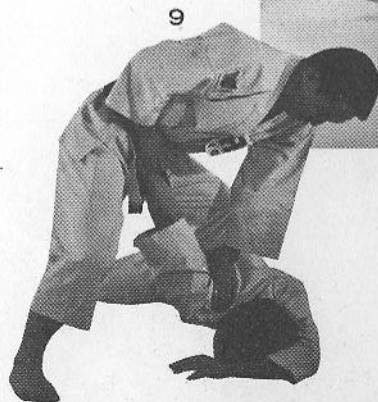
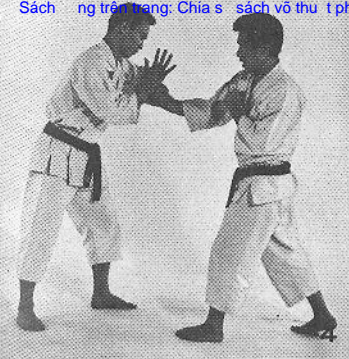




MAKI-GOTE (wrap-around twist)

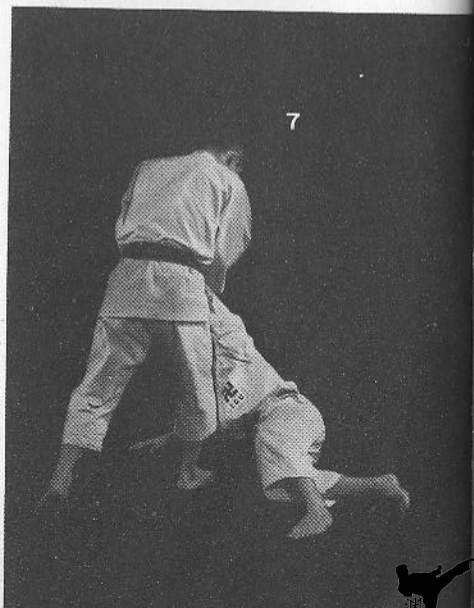
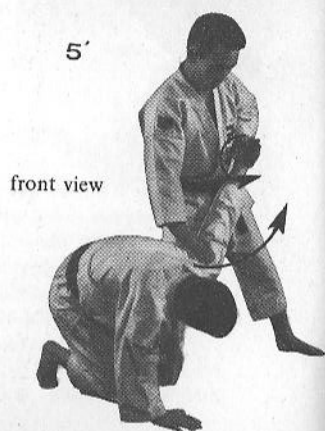
- 1 The opponent grabs the inside of the right wrist with his right hand.
- 2 Step forward with the left leg and apply a kagite-shuho.
- 3 Strike the opponent's eyes with the left hand.
- 4 Press the left palm heel firmly against the back of the opponent's right hand.
- 5-6 Drop the right hand so that the palm is facing the stomach. At the same time, stepping to the right push the opponent's right hand down.
- 7-8 Extending both arms away from the body in a circular motion, divert his backward fall.
- 9 When the opponent is on his side, pull his right arm up and apply an ura-gatame.
- 10-11 Lift the opponent up with his arm and kick his stomach with the right leg. Push the opponent so that he rolls away.
- 12-13 Assume the left-chudan-gamae stance as the opponent rises to a standing stance.

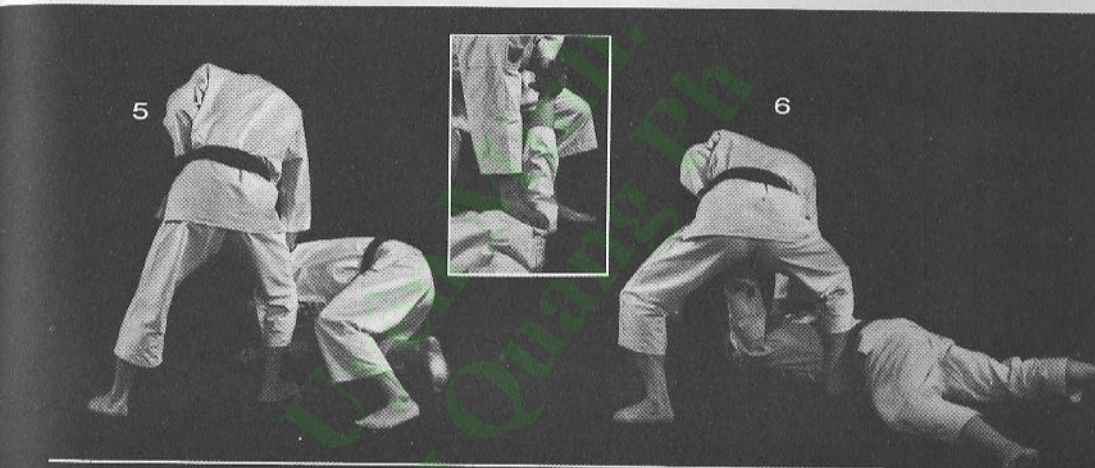
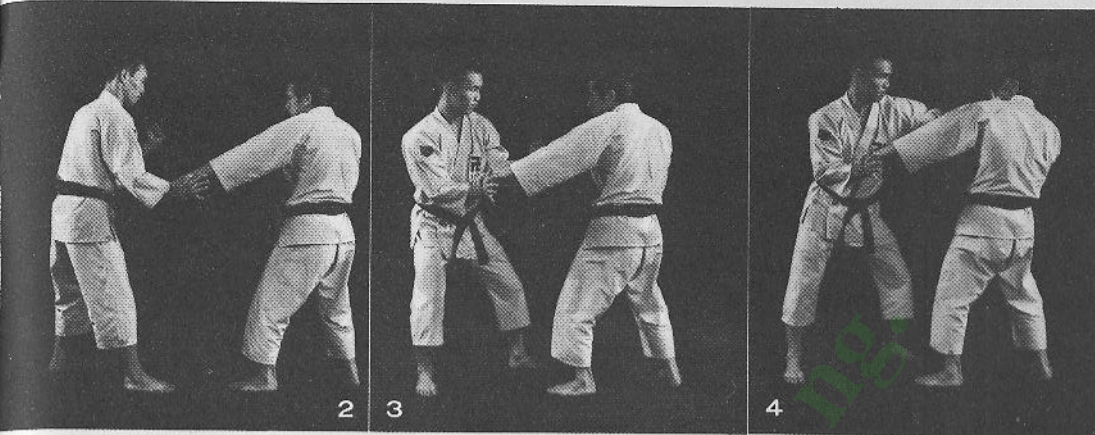


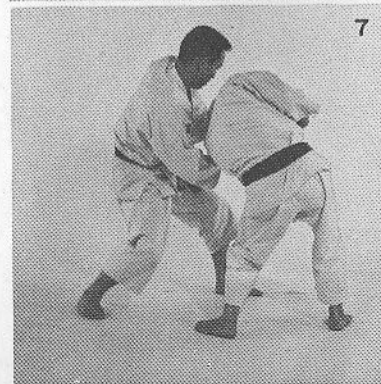
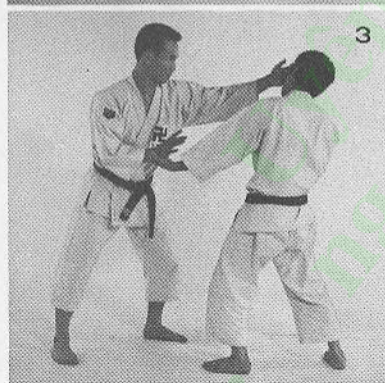
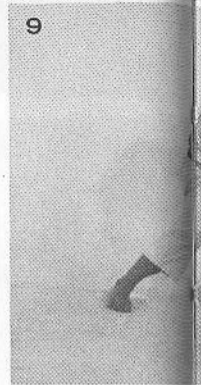
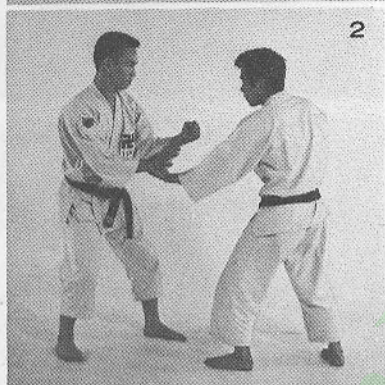
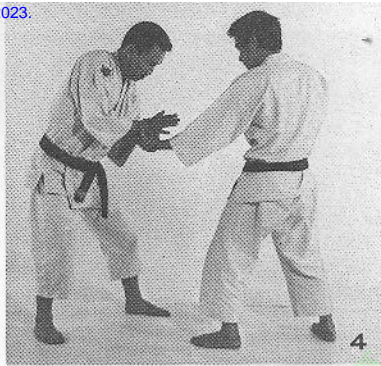


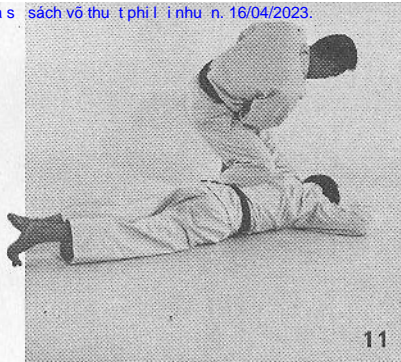
OKURI-GOTE (pull twist)

- 1 Assume the right chudan-gamae stance. The opponent grabs the back of the right wrist with his left hand.
- 2-3 Step forward with the left leg and execute a kagite-shuho. Note that the palm faces the opponent.
- 4 Deliver a shuto-giri to the opponent's neck or strike the opponent's eyes with the left hand and perform the basic okuri-gote.
- 5-6 After pinning him down by using a basic okuri-gote, press the right hand on the opponent's left shoulder in the direction indicated in photograph 5' until he falls on his stomach. Pin him with an ura-gatame.

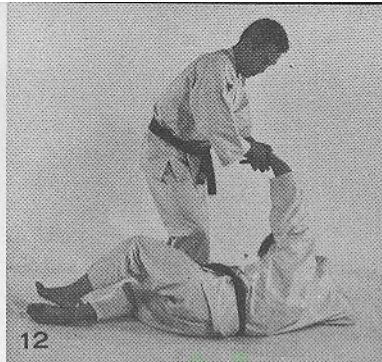




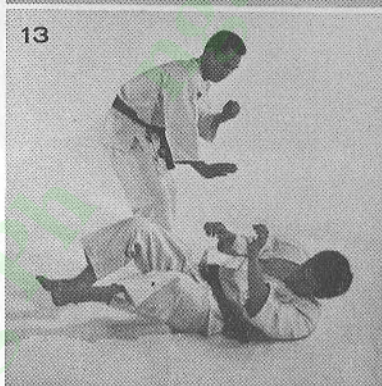




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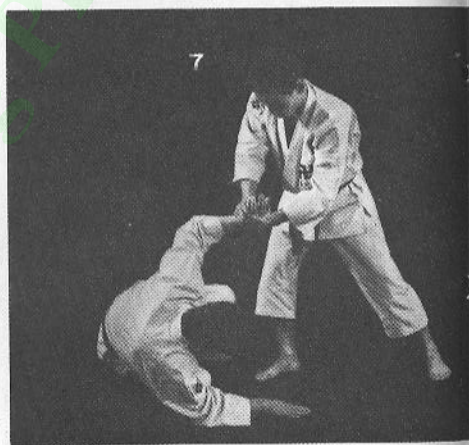
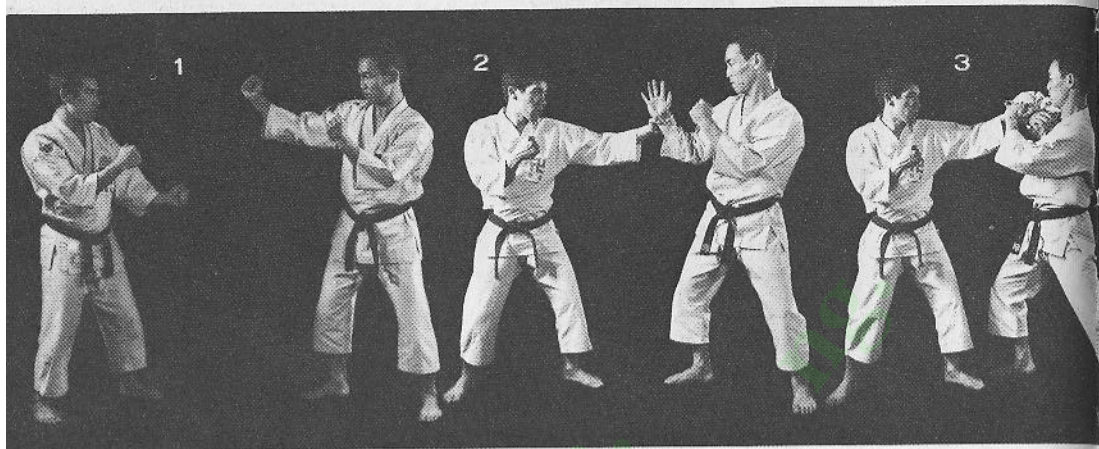


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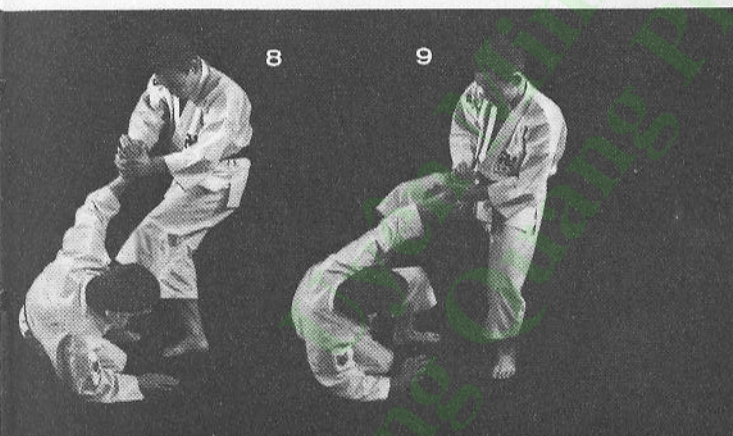
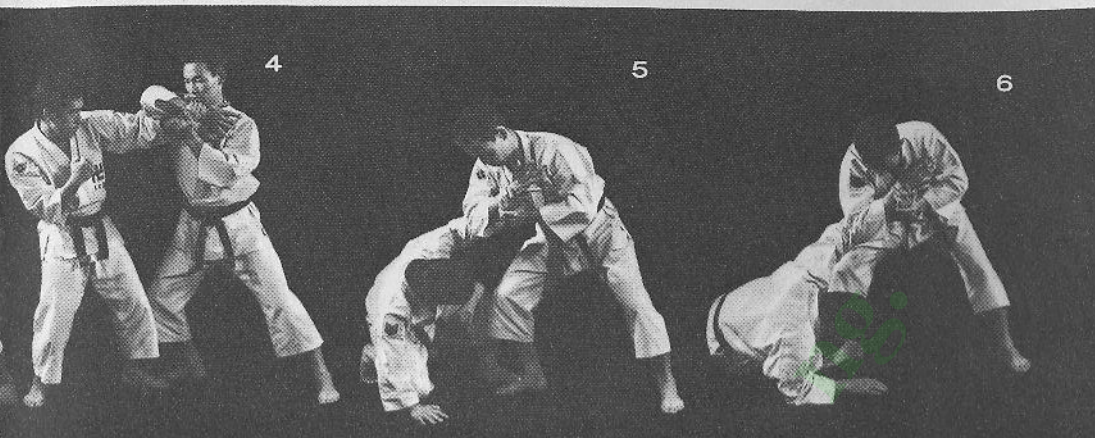
KOTEMAKI-GAESHI (push twist)

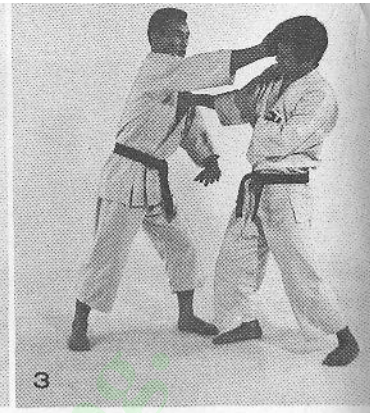
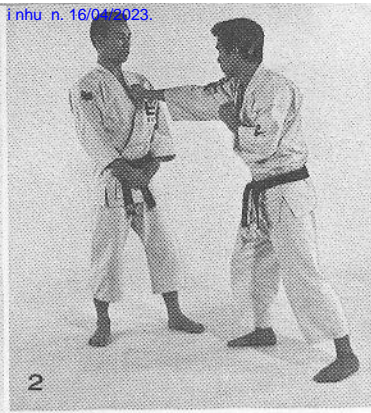
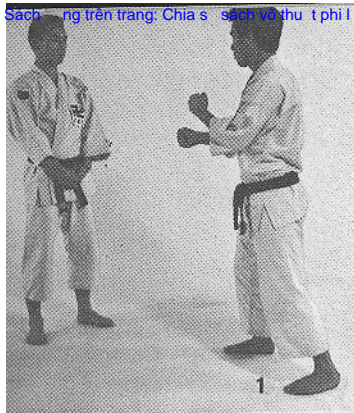
- 1 Assume the right chudan-gamae stance. The opponent grabs the inside of the right wrist from below with his left hand.
- 2 Step forward with the left leg and execute a kagite shuko. Note that the right hand is turned up.
- 3 Strike the opponent's eyes with the left hand.
- 4-5 Withdraw the left hand to perform the basic oshi-gote.
- 6-7 Move forward diagonally with the left leg and turn the opponent around as indicated in the photograph.
- 8-10 When the opponent falls backward, spin him quickly so that he pivots on his buttocks and lies helpless on the ground.
- 11 Still grasping the opponent, pin him with a kangatame.
- 12-13 Pull the opponent up, kick his stomach with the left leg, and push him away.



JUJI-GOTE (drop-elbow twist)

- 1 From the right chudan-gamae stance, extend the right arm toward the opponent to lure him forward.
- 2 When the opponent grabs the back of the right wrist with his left hand, apply a kagite-shuho.
- 3-4 Perform the basic juji-gote.
- 5 This technique causes so much pain that the opponent falls on his knee.
- 6 Pull the opponent so that he falls on his side.
- 7-8 Still grasping the opponent's hand with both hands, kick his stomach with the left leg.
- 9-11 Push the opponent away with the right leg.
- 12 Assume the right chudan-gamae stance.



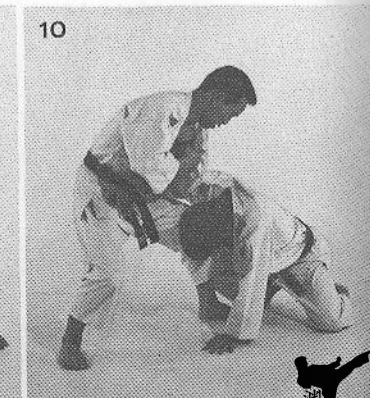
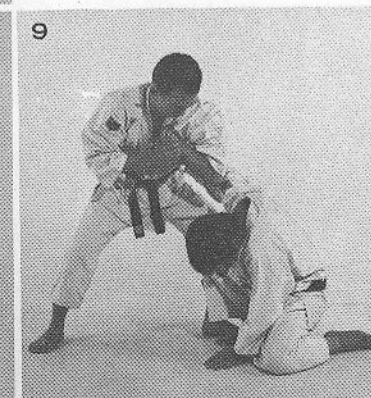
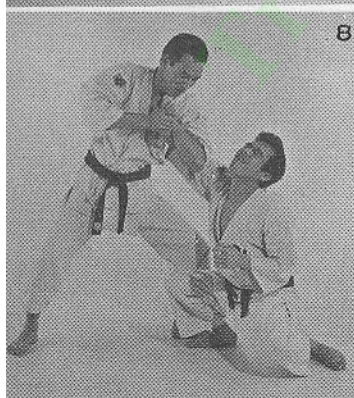


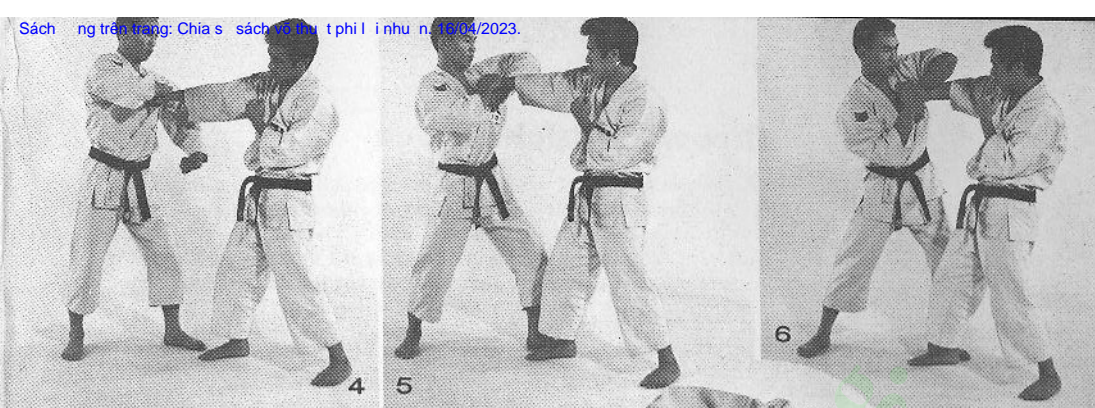
view from below



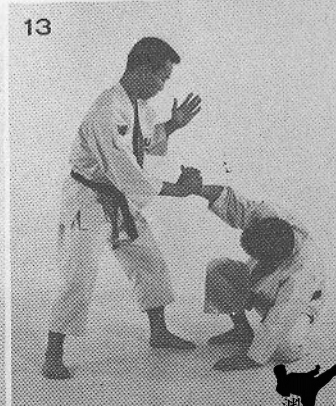
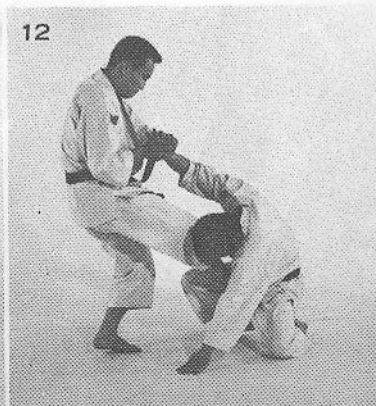
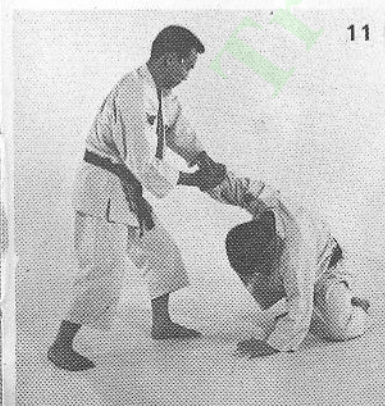
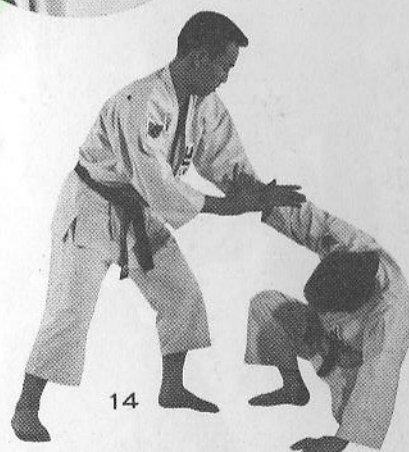
ERI-JUJI (lapel drop-elbow twist)

- 1 Assume the kesshu-gamae stance.
- 2 The opponent grabs the lapel. Note that his right fist is held horizontal and is turned downward, the most effective position in which to apply the eri-juji. If his right fist is held vertical, apply a katamuna-otoshi.
- 3 Strike the opponent's eyes with the right hand.
- 4 Place the right hand on the back of the opponent's right hand as in the juji-gote.
- 5 Strike the left upward against the opponent's right wrist.





- 6- 9 Pressing your right wrist against your chest to keep his right wrist stable, place the left elbow on the opponent's right forearm and perform the juji-gote.
- 10 Keeping the opponent's right hand in the same position, remove the left elbow and hold his hand with both hands.
- 11-12 Deliver a right gyaku-geri to the opponent's stomach.
- 13-14 Push the opponent's hand down and release his hand. Assume the left chudan-gamae stance.

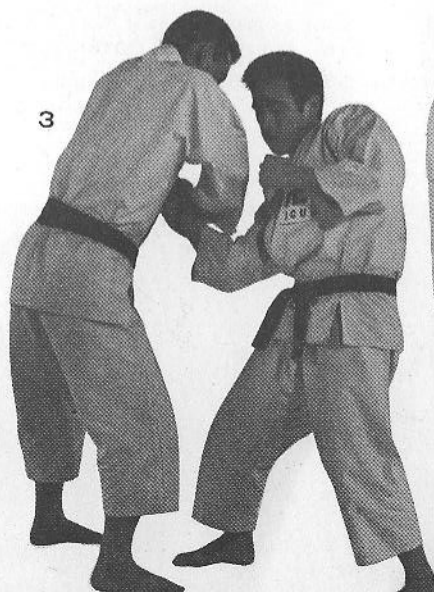
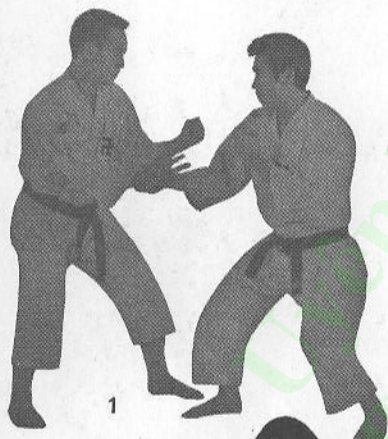


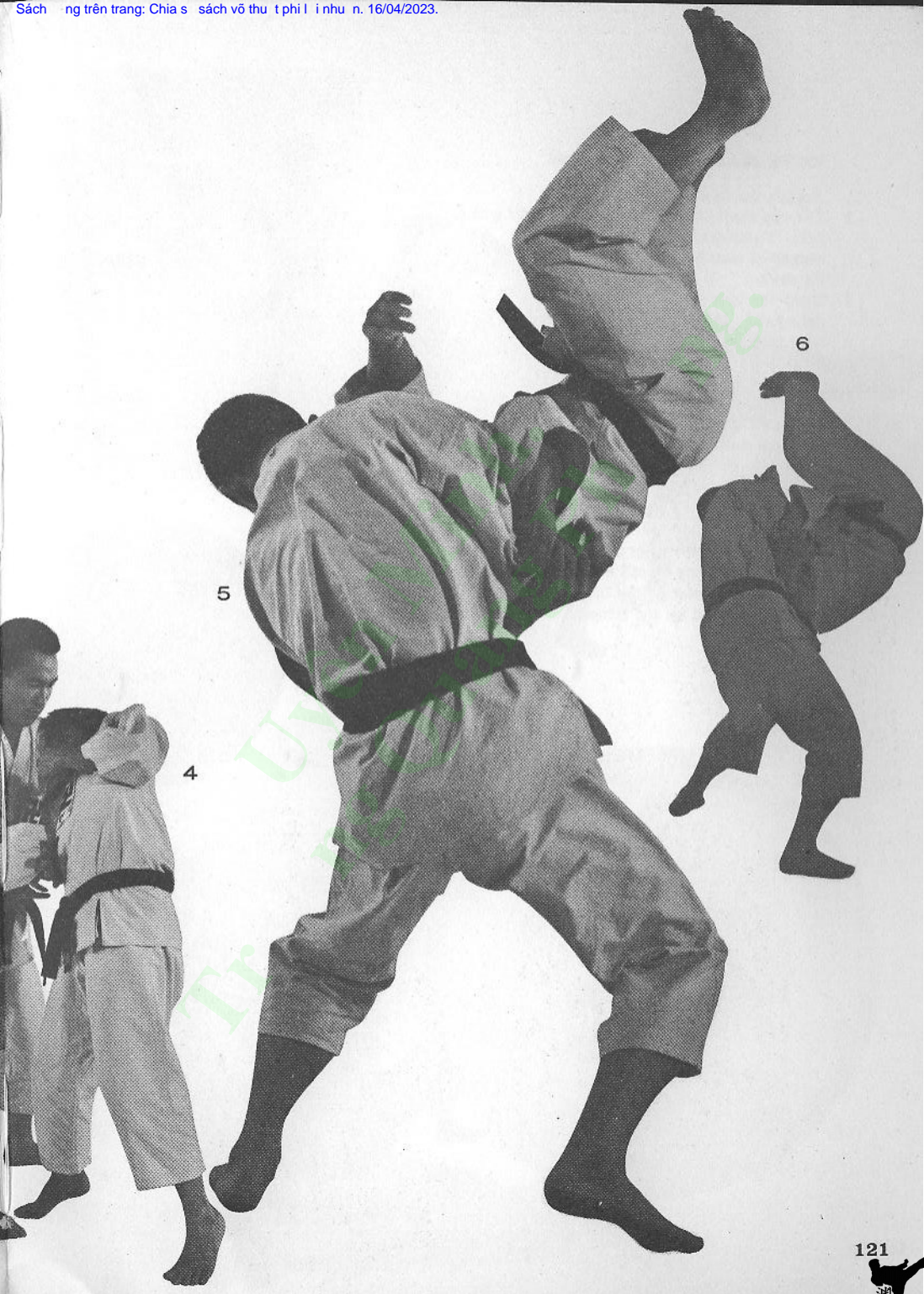
throwing techniques

An effective method of dealing with an opponent who has grabbed an arm or wrist is to apply a Shorinji kempo throwing technique, which are very different from those of judo. Whereas judo throws are executed by pulling and swinging the hips into position, the Shorinji kempo throwing techniques do not necessary require either grabbing the opponent's lapels and swinging the hips. The main characteristics of the Shorinji kempo throwing techniques are twisting the opponent's wrists and attacking the vital points of his body. Once the techniques are mastered, it takes almost no effort to throw even a large, heavy opponent. But these techniques are dangerous if not correctly applied. Beginners are therefore urged to practice then only under the guidance of a qualified instructor.

GYAKUTE-NAGE (reverse throw)

- 1 The opponent grabs the right wrist with his right hand.
- 2-3 Execute a gyaku-gote.
- 4-6 Instead of pulling the opponent to the ground, however, throw him with the throwing technique.



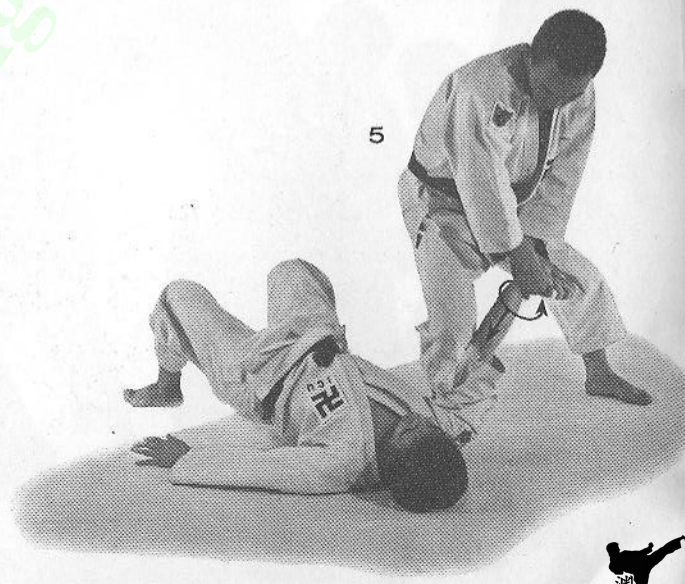
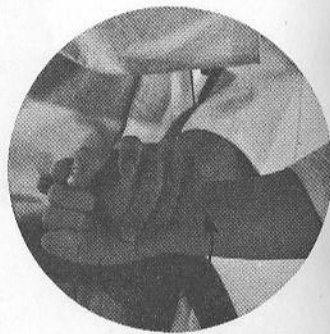
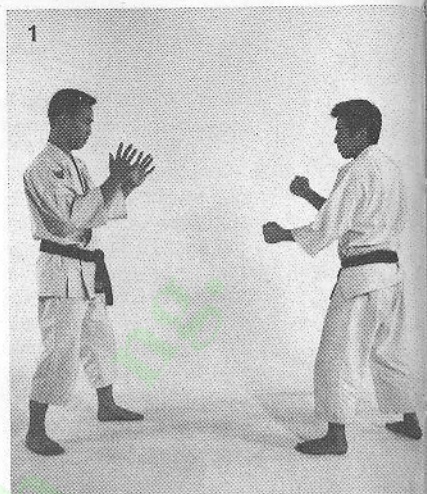


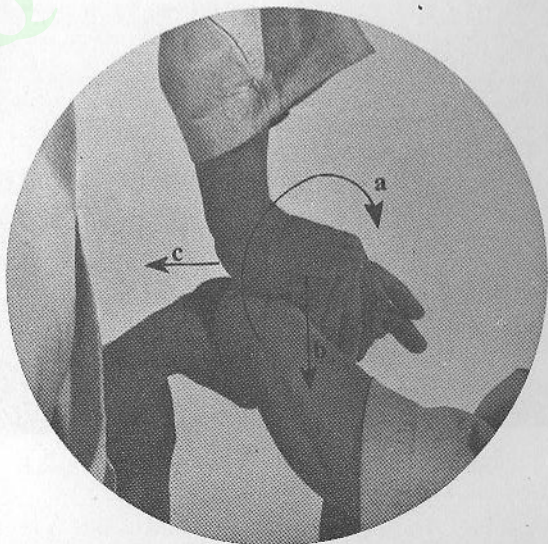
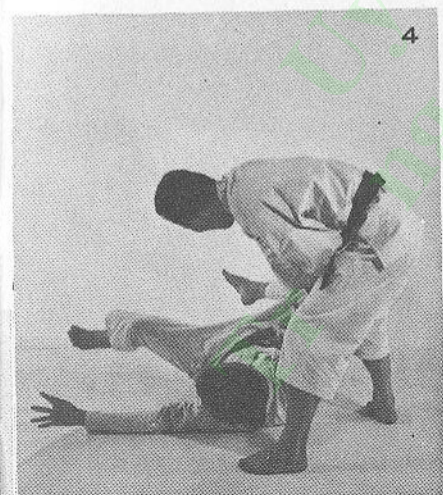
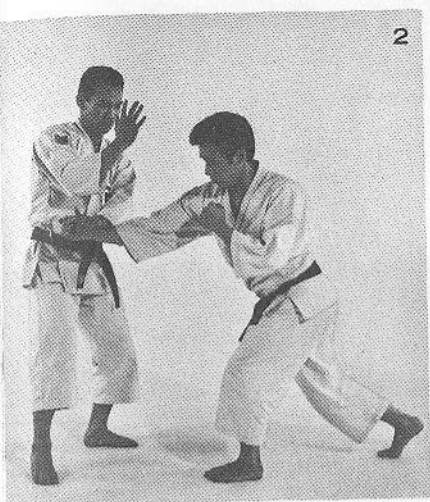
KOTE-NAGE (swing throw)

- 1 Assume the hasso-gamae stance.
- 2 The opponent attempts to deliver a right gyaku-zuki. Therefore, execute a left shita-uke. But instead of merely blocking the thrust, grasp his wrist.
- 3 Grasp the opponent's fist from below with the right hand. Make certain that the heel of the right palm and the thumb press firmly on the back of his fist.

Twist the opponent's fist outward in the direction indicated by arrow (a). Then press his arm down in the direction of arrow (b); and at the same time, pull his wrist in the direction of arrow (c). Pivoting on the ball of the right foot, swing the left leg back in the direction indicated.

- 4 The combination of leg and arm action makes the throw possible.
- 5 Swing the left leg further and pin the opponent by pushing the opponent's elbow against the right knee and twisting the opponent's wrist outward as indicated by the arrow.



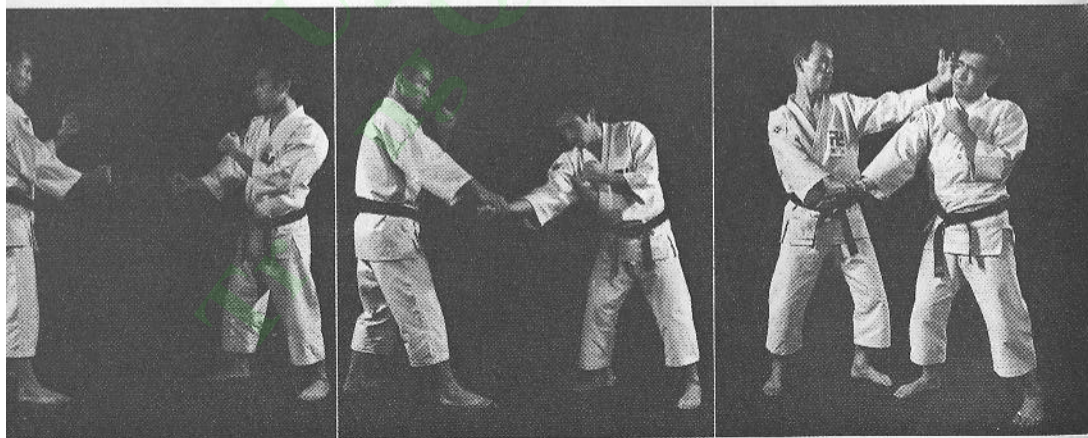


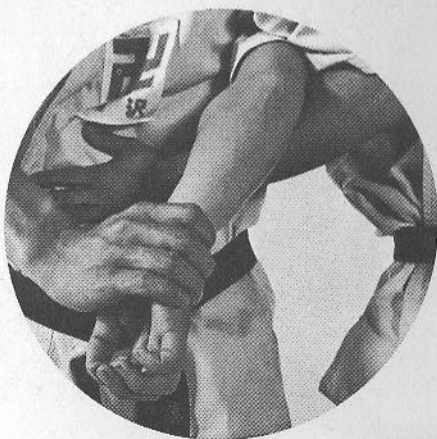
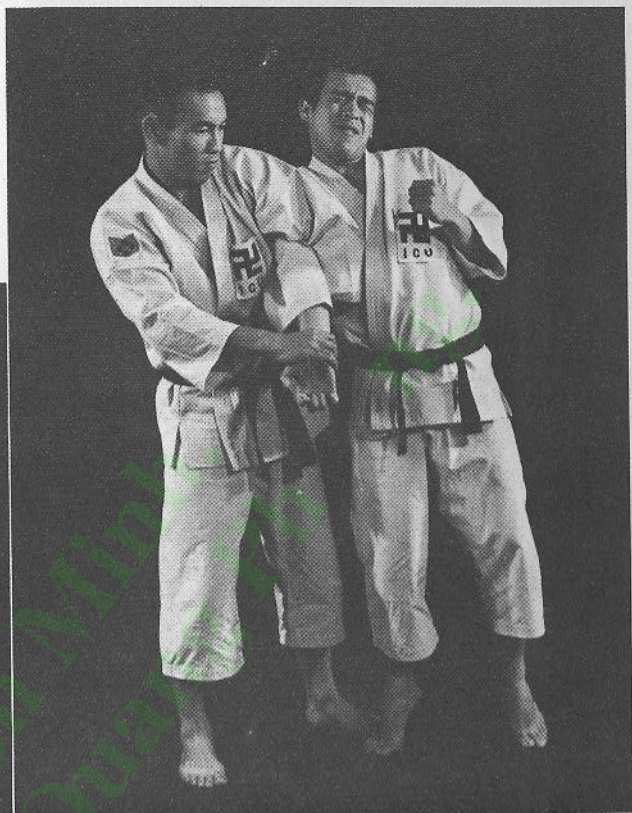
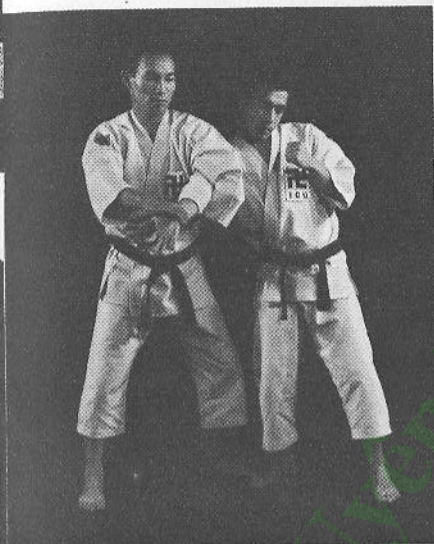
pinning techniques

After the opponent has been forced to the ground, the pinning techniques are performed to render him helpless. In contrast to judo, Shorinji kempo pinning techniques may be effectively applied with only one hand and from a standing position. Furthermore, they are extremely difficult to counter.

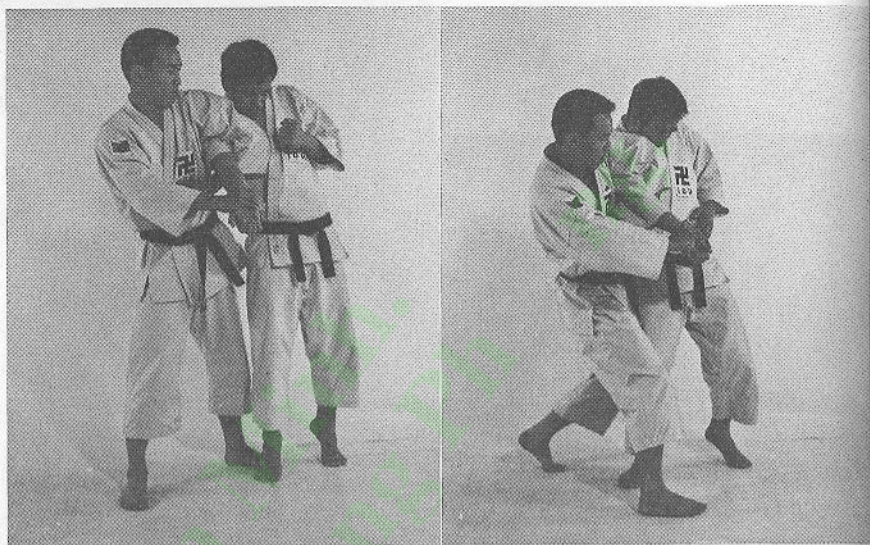
UDE-JUJI-GATAME (crossed-arm hold)

- 1 Assume the right chudan-gamae stance.
- 2 Grasp the inside of the opponent's right wrist with the right hand so that his fist faces upward.
- 3 Stepping forward with the left leg strike the opponent's eyes with the left hand.
- 4 Encircle the opponent's right upper arm with the left arm keeping the opponent's right arm extended.
- 5 Lock the opponent's right arm just above the elbow as shown in the photograph by placing the left palm on your stomach as in the sankaku-shuho. Lift the opponent's elbow while lowering the left shoulder pressing down on his right wrist. Make certain that the left foot is behind the opponent's right foot. After throwing him with an ude-juji-nage, finish with a tate-gassho-gatame.

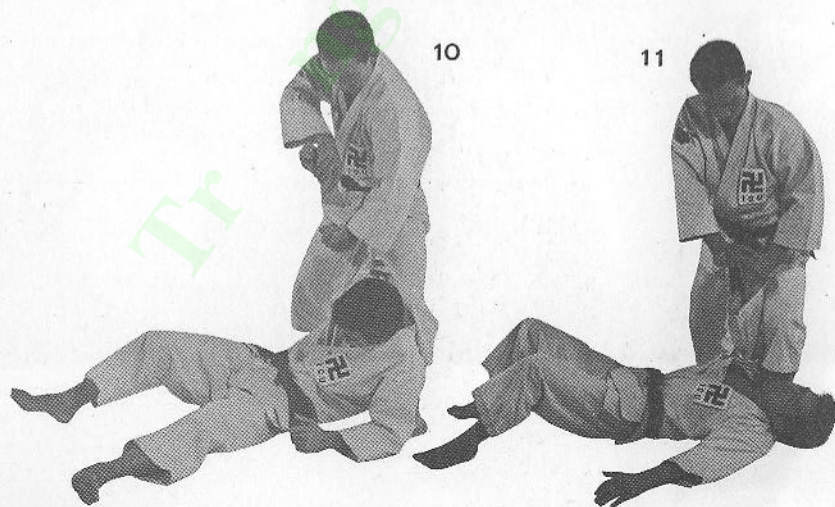


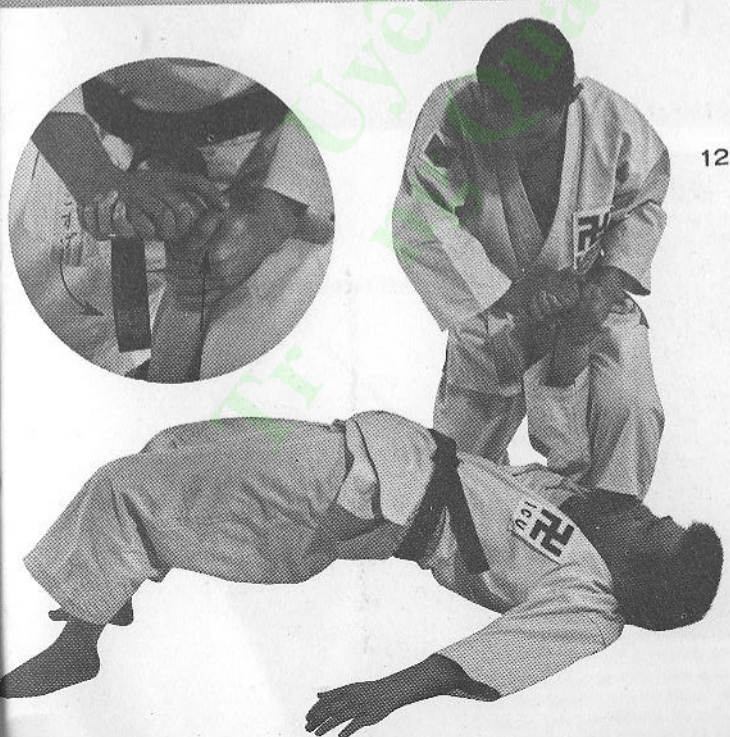
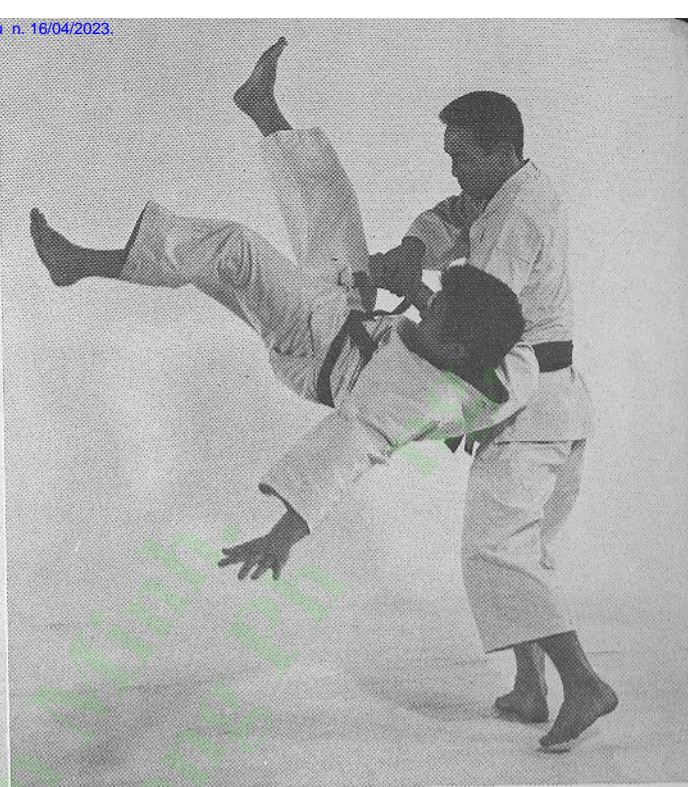
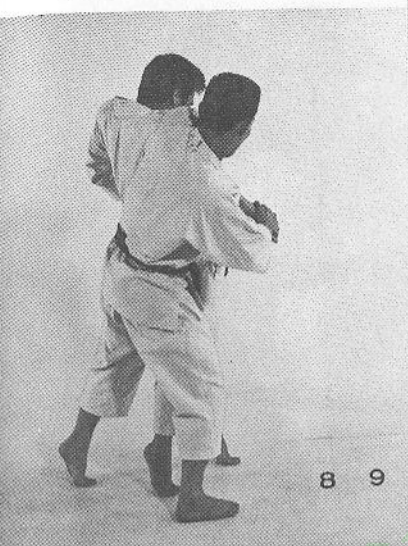


UDE-JUJI-NAGE (crossed-arm throw)



TATE-GASSHO-GATAME (arm-twist pin)

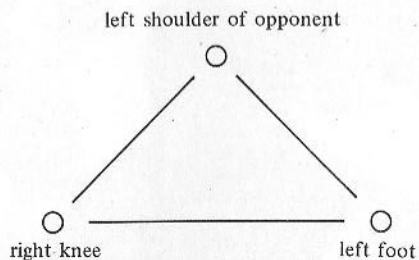
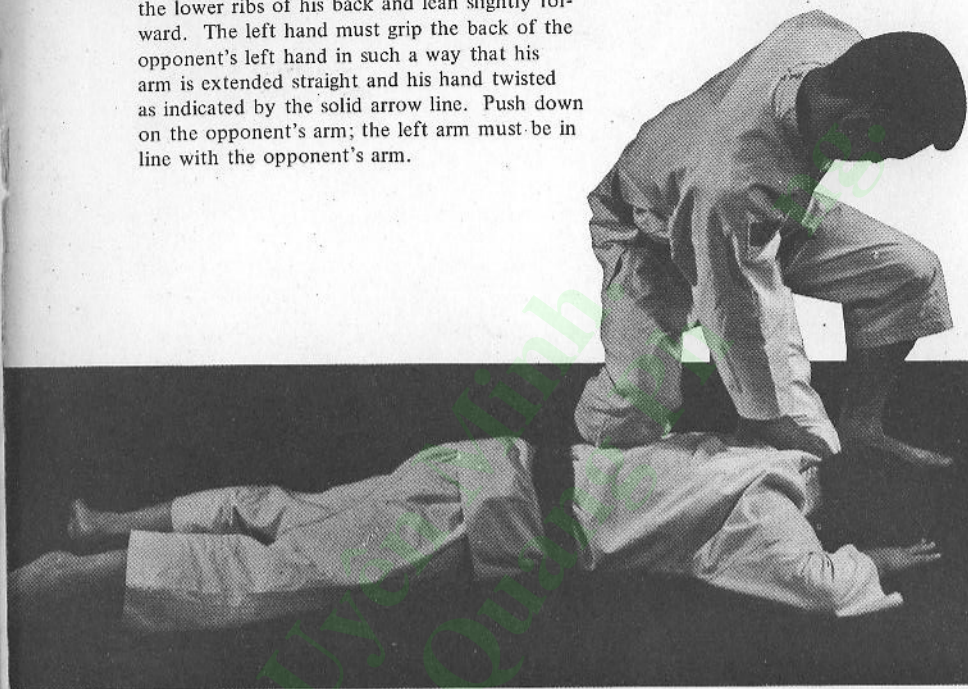




URA-GATAME (shoulder hold)

The ura-gatame is used to pin an opponent who has already been thrown.

Place the right hand on the opponent's shoulder and press down. Place the right knee firmly on the lower ribs of his back and lean slightly forward. The left hand must grip the back of the opponent's left hand in such a way that his arm is extended straight and his hand twisted as indicated by the solid arrow line. Push down on the opponent's arm; the left arm must be in line with the opponent's arm.





ABOUT THE AUTHOR:

Though Shorinji kempo, which traces its origins more than five thousand years to ancient India, experienced a long period of development in China, its present form is the result of the genius of the author of this book. Born in 1911, in Okayama Prefecture, the eldest son of a customs officer, Doshin So, upon the death of his father, was sent to live in Manchuria with his grandfather, who was an employee of the Manchurian Railroad. When he was only seventeen, however, his grandfather's death forced him to return to Japan under the patronage of Mitsuru Toyama, the founder of the ultrapatriotic Amur River Society (so-called Black Dragon Society) and a friend of So's grandfather. At that time, Japan was experiencing the effects of worldwide depression and was as a result becoming involved in politics on the Asian mainland. In 1928, Doshin So returned to Manchuria, this time as a member of a secret organization. To facilitate his covert activities, he became a disciple of a Taoist priest who was also an executive of the Zaijari secret society and a master of the Byakurenmonken, a branch of kempo originating at the Shorinji. This was So's first contact with kempo, and though he began to practice it eagerly, in those days it was no more than a series of incoherent disorganized techniques.

The assassination of Chang Tso-lin, a Chinese warlord acting more or less as a client of the Japanese but proving too nationalistic for some of the officers of the Japanese Kwantung Army, who had him put out of the way, intensified Japanese meddling in Manchuria and China and accelerated their plans to revive the defunct Manchu (Ch'ing) Dynasty. In his role as a secret agent, So was forced to travel widely to gather information for his organization, and this gave him the opportunity to meet masters of kempo of various kinds. As had been true of the Taoist priest under whom he had studied earlier, however, these men too knew only a handful of techniques that lacked any kind of organization. But a trip to Peking brought young So into contact with the twentieth master of the North Shorinji Giwamonken School of Kempo, whose direct disciple he immediately became. Having resigned himself to the unhappy likelihood that he would be the last of the kempo head masters, this elderly man was overjoyed at finding an enthusiastic and skillful young follower. In a ceremony at the Shorinji Temple, in 1936, Doshin So was officially designated the successor of the leader of the north Shorinji School.

In 1945, when the Russian Army entered Manchuria, Doshin So managed to escape through the help of Chinese secret society members; he was finally repatriated in 1946. The grim state of affairs in postwar Japan impressed him with the need of a restoration of morality and national pride and the creation of an entirely new human image. Regarding the Dharma spirit and the practice of kempo as means to achieve these ends, Doshin So completely revised, expanded, and systematized the many forms of kempo he had learned in China and thus created Shorinji kempo as it exists today.

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